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One Way Friendship !

Since the "cease-fire" in Kashmir, Pakistan is at peace with us. May God bless Pakistan !

The Government of India are very anxious to maintain and promote the most cordial relations between the two dominions to enable the Kashmir problem to be settled in an atmosphere of amity thus removing the last item of friction between the sister dominions.

With a view to supplement their sincere desire, the Government of India have issued strict directives to the press, the publishers and the film producers not to do any propaganda against the other dominion but on the other hand contribute to the improvement of the present cordial relations between the two dominions.

The press and the film producers, always sympathetic to the wishes of our government, are observing these new directives in deed and spirit.

But it takes two to maintain cordial relations and cement a new friendship. If one man offers his hand and the other man twists it causing agonising pain, how can a new friendship be ever formed?

That is precisely what is happening beyond the borders of the Indian Union—at least in the film field.

In East Pakistan, the film censors have ordered that Indian films containing the Indian Dominion flag and national slogans shall not be shown in Pakistan. In an intimation to the Bengal Motion Picture Association of Calcutta, the East Bengal Board of Censors has said, "it would be inadvisable in the interests of both the producers and the distributors of films to allow such films to be shown in Pakistan".

This order from East Pakistan has come three months after the inter-dominion conference held in New Delhi agreeing to maintain inter-dominion friendship and cordiality.

Neither India nor Pakistan objects to the display of the Union Jack in Gaumont British newsreels from week to week, in spite of the fact that we have been under the British boot for 200 years. With freedom we have forgiven the past and acquired the grace of tolerance and treating Great Britain as a sister dominion, we have taught ourselves to consider the Union Jack as a friendly symbol of a friendly nation.

If Pakistan can tolerate the Union Jack, is it too much to expect her to permit the Indian National Flag to be shown on the screen in Pakistan, to promote inter-dominion cordiality for which the Indian Union leaders are struggling day and night and in doing so expect the press and the film producers to co-operate with them sincerely?

Can friendship be a one-way traffic?

It is not exactly a state secret that Indian films are not liked in Pakistan. In Lahore and Karachi many interested people are carrying on a continuous crusade against Indian films labelling them as "propaganda of Indian culture, language and way of life containing a threat to Islam and Muslim culture". Indian pictures have been held responsible for "corrupting the purity of the Urdu language which is a vital force for Islamic culture in Pakistan".

Do friends, new or old, talk in these words?

When "Shaheed", Filmistan's picture with a national theme, reached Pakistan, the press in Lahore described it as an anti-Pakistani film and demanded banning the picture completely from being shown in Pakistan. Some even wanted the print of "Shaheed" to be burnt in the streets.

Does this contribute to the intended inter-dominion friendship and cordiality?

Before the partition of India, the film trade in the Punjab was almost exclusively controlled by the Hindus. Today the Hindus who owned theatres, studios and distribution offices in Lahore cannot return to Pakistan. Their business organizations are being run and managed by Muslim nominees. And how? There are 19 cinema theatres in Lahore, out of which 17 were once owned by the Hindus. And today?

Pakistan People's Theatres have been performing a stage-play in Karachi called "Pakistan" which vividly depicts "the burning problem of Muslim India before partition" as the producers themselves describe this play. It is hardly necessary to describe its hot contents. Now Ahmed Tejani, the producer and Fikhrey, the director, are busy turning this stage play into a film to cover the most distant towns in Pakistan and thus spread the fire of the "burning problem" all over Pakistan.

The Diamond Films of Lahore, with Akhtar as the production chief, has advertised a picture called "Ghaddar Nizam". The title itself shows that the Nizam of Hyderabad will be portrayed as a traitor in this picture. Traitor to whom? And isn't the Nizam a national of the Indian Union?

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Everything for the Cinema

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Some time back a theatre in Quetta, showing 'Leela', produced by Filmistan Ltd., was burnt down because the picture contained a scene in which an old Hindu man recites some religious verses in Hindi from a religious Hindu book.

"Chandrashekhar", a picture produced by Pioneer Pictures of Calcutta, had to be rechristened "Mir Kasim" and a number of deletions made by the censors, before entering Pakistan.

Are all these acts of friendship and cordiality?

On the other hand, the Indian film producers realizing that the exhibition trade in Pakistan had come to a standstill because of the sudden stoppage of film production in Lahore and to keep the Pakistan nationals in good humour with entertainment, rushed their films to different theatres in Pakistan often risking their investments and sometimes the very lives of their representatives. They kept the Pakistan theatres going with all odds against them.

While in India film producers have not contributed a single pice to the Red Cross, in Karachi, the proceeds of the shows of two very popular pictures, "Mela" and "Pugree" were donated to the Pakistan Red Cross Fund.

When Pakistan produced her first two pictures "Sachchai" and "Heer" last month, both these pictures were willingly acquired by Indians for distribution in India. Neither boycott nor discrimination was even thought of by Indians while taking these pictures, the collections of which must ultimately go to Pakistan.

Realizing the volatile temper of the masses in Pakistan many Indian producers have from time to time shot separate scenes for their Pakistan copies to suit the atmosphere prevalent in Pakistan, so that the feelings of the Pakistan nationals are not unnecessarily hurt and any inter-dominion conflict created.

Quite a few Muslim producers in India display Islamic flags and propagate Islamic culture in their pictures but neither the people nor the Indian censors object to this nor show even the slightest resentment against their Muslim producers.

When Qaid-e-Azam Jinnah died, thousands of Pakistan flags were displayed from Muslim homes in the cities and villages of India, but not one incident of resentment by the Hindus occurred throughout India.

Isn't all this an evidence of our sincerity to maintain friendship and cordiality between India and Pakistan?

Isn't our hand continuously stretched for a responsive clasp of friendship towards Pakistan? We keep stretching our friendly hand forward because our government want us to do so but let it not shrivel up in that position always waiting for the friendly response from Pakistan.

Let Pakistan remember that friendship is a mutual bond which needs sincerity and affection on both sides. May God bless Pakistan !

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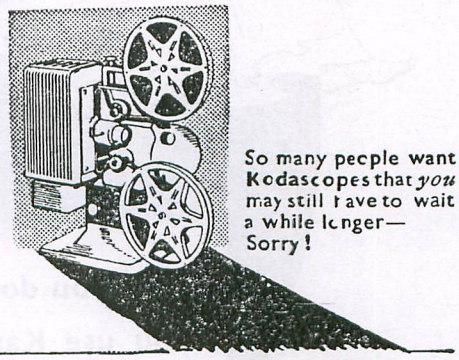

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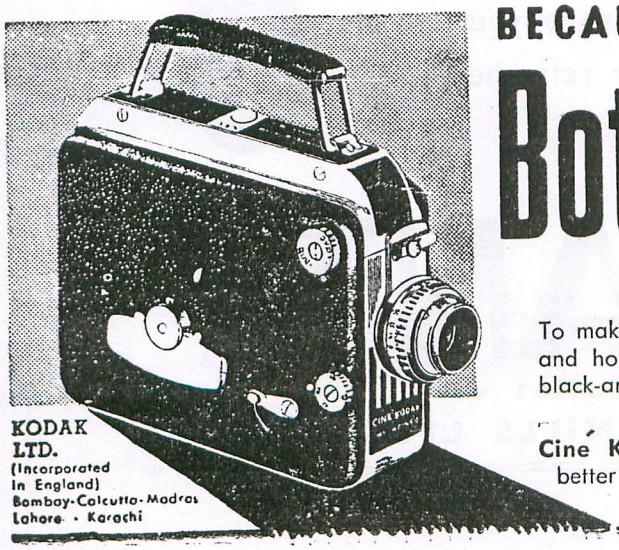

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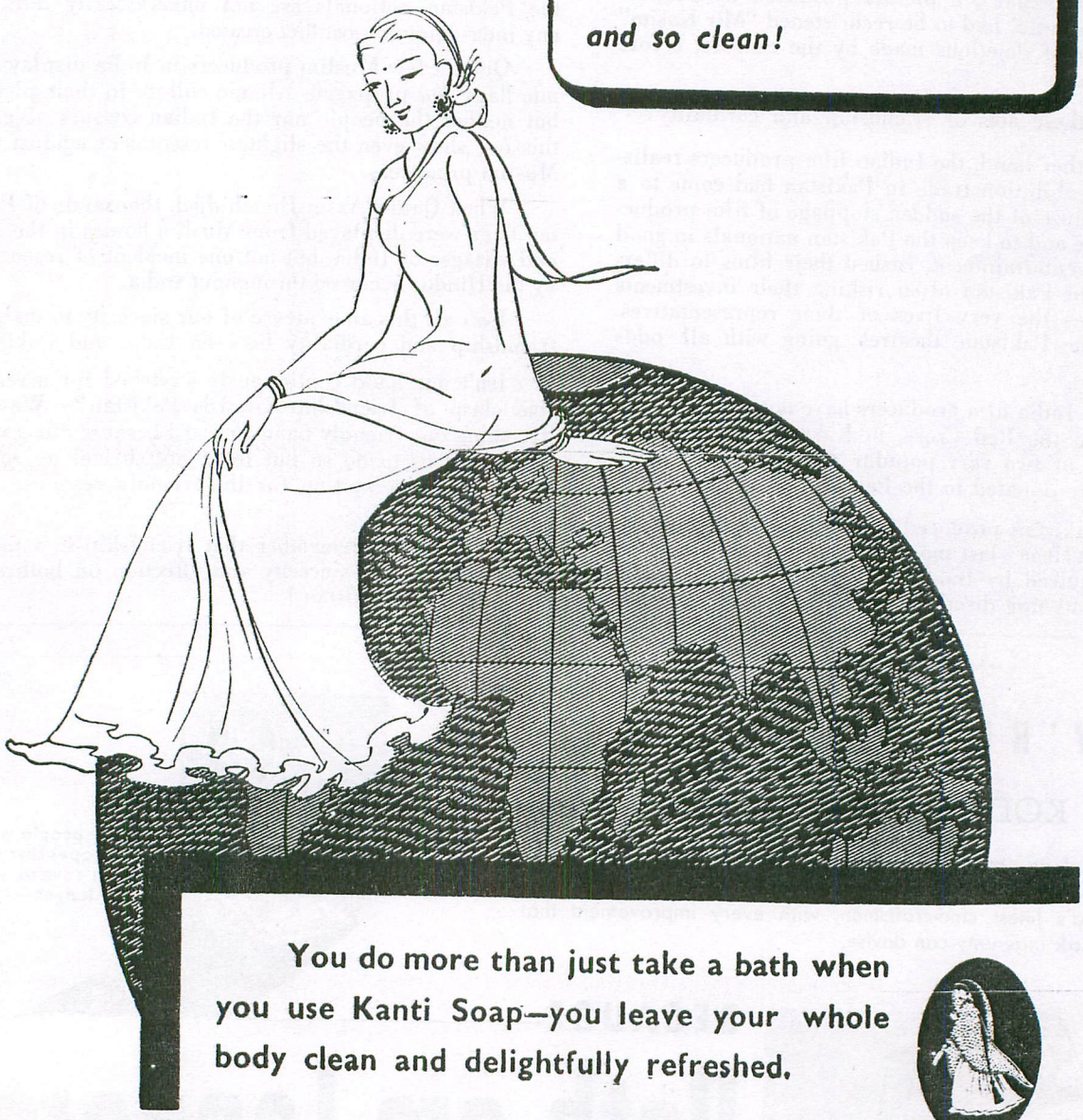

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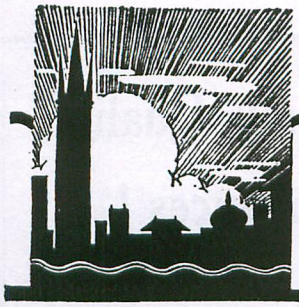

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

IN DEFENCE OF FILM "RAZAKARS" !

The Indian film people have such a bad reputation that any unclaimed crime or sin can be placed at their door and no extra emphasis will be needed to persuade the world of their guilt. This unenviable reputation is all the achievement of the Indian film industry during 35 years of its struggle to survive.

It is not therefore surprising for Mr. C. A. Kapadia of Bombay to believe that the vandalism of the idols and sculptures of Ellora, which he found smeared with red paint, was the work of some film producer who had visited the Ellora caves to take outdoor locations for some picture.

Mr. Kapadia was given this information "on inquiry. Whatever the source of Mr. Kapadia's "inquiry", he did not require a second look into the affair to believe the charge against the Indian film people, with their terrific reputation accumulated during so many years of film making.

But we do not think that any film producer was responsible for this vandalism. The Ellora Caves are directly under the control of the Nizam's Archaelogical Department and a state watchman lives very near the Caves. Under the rules of this department, which used to be very strict and arbitrary, no producer can enter the caves and "shoot" them for a picture without obtaining a written permission from the Archaelogical Department after paying heavy fees which are assessed on daily work. Whenever such a permission is granted, an officer of the department visits Ellora daily and in case of any vandalism, the producer has no chance to get out of the Hyderabad State with his men and equipment.

Mr. Kapadia is not expected to know the technical side of film making and we do not blame him for placing the crime at the door of a film producer. Oil paint is never used in film work. In the studios, sets are painted with water paint. Oil paint, besides being unsuitable, is an expensive item and film producers, who are deep in debts, if they could afford to purchase a tin would rather use it for their bed rooms than for their sets. Besides, oil paint has a gloss which reflects light and as such becomes useless for photographic purposes. Additionally red oil paint would be completely useless as red has not a fully actinic value in black and white photography even with a panchromatic film.

After this, the only presumption would be that the film producer, who indulged in this disgraceful vandalism according to Mr. Kapadia's "inquiry", carried pots of red paint either from Bombay or from Aurangabad—miles away into the jungles of Ellora, merely to smear the idols with red paint. That is rather presumptuous, considering the cost of paint and the waste of time—both items which a film producer cannot afford to waste either on outdoor locations or on indoor sets with a large troupe of people to feed every minute.

No, sir, our film people, bad as they are, are not guilty on this occasion.

Our inquiries have, however, revealed an altogether different story. We were reliably informed that the Ellora Caves were used as camping grounds by the Razakars and in quite a few caves a lot of amunition was stored. Even the old temple of Shiva, a little distance away and opposite the main Caves, was used for this purpose. In the big courtyard facing Kailas the Razakars were regularly drilled from day to day and some of the idols were turned into targets to give shooting practice to the Razakars. Is it not likely that red paint which is always used for bull's-eye on a target could have been smeared on the idols to provide a better aim to the fanatic Razakars?

The fanaticism of the Razakars, which has now become past history in Hyderabad, may have goaded the desperate bigots to be vandals of our art and heritage. And with the whole State of Hyderabad at their disposal,

This seems to be a pyramid proposition. She is Mohana in "Patanga" produced by Varma Films.

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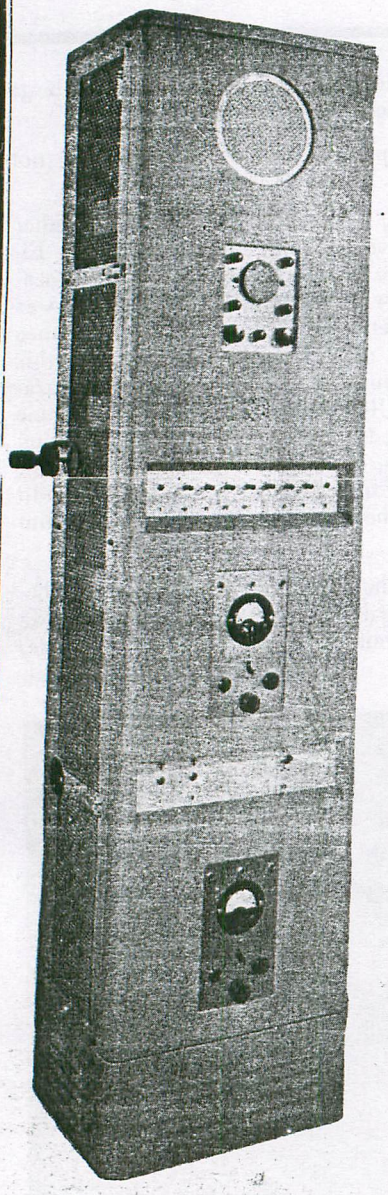

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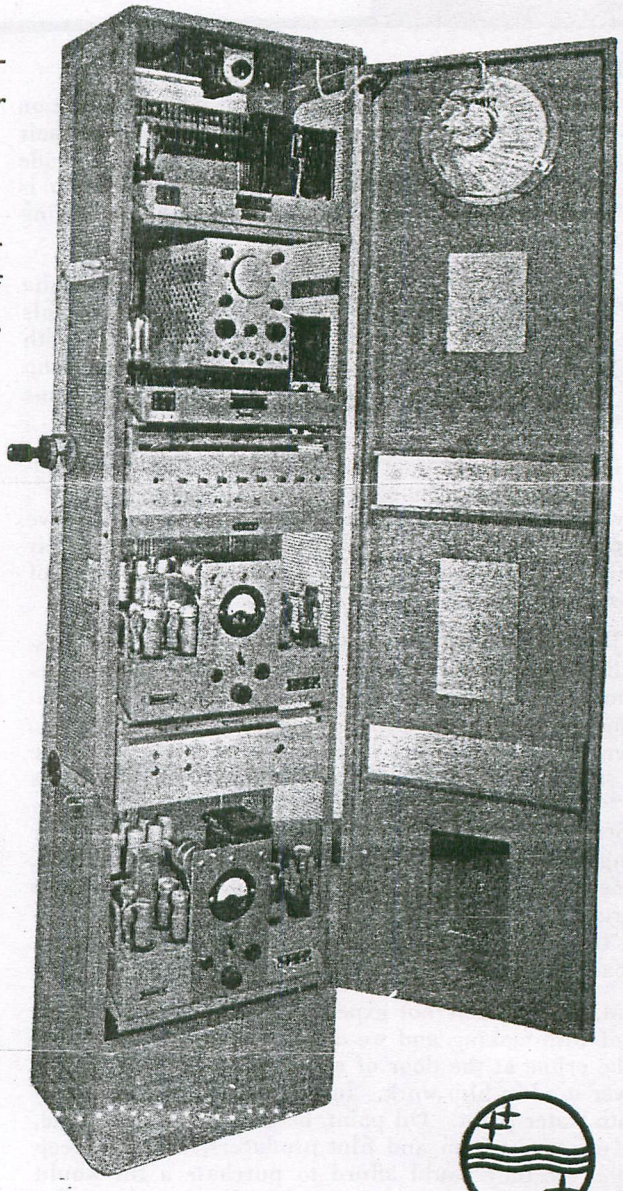

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9, Mount Road,
Madras.

One of our leading character actors, Baburao Pendharkar gives a polished performance in "Sakhar Puda", produced and directed by Vasant Joglekar.

it was not difficult for them to obtain red paint and transport the same to the jungles of Ellora.

That is where this crime of vandalism must be placed—at the door of the Razakars.

SCOUNDRELS UNDERSTAND LAWS !

Of all the different racketeers in this country living on their wits, the film exhibitors ("cinemawallas", as they are called in India) take the salute for their ingenuity in fleecing their patrons without even providing them with minimum amenities in lieu of the admission prices.

While there are very few good showmen in the country, the majority of the exhibitors can only be described as first class scoundrels who would not lose a single opportunity to rob their patrons without feeling the slightest prick of conscience.

Trade morality is completely missing in such people. They have turned their theatres into little mints often operated under the most inhuman and filthy conditions. All the money these exhibitors earn these days goes into banks but never back into the theatres for improvements.

Every one knows that these scoundrels, without any education or any business morality, have made tons of money during the war. With the shortage of theatres in the country, profits still continue to pour in even after the war.

Producers pay blackmarket money to these scoundrels to run their pictures from week to week. Patrons pay impossible prices to see rotten pictures under filthy conditions. And yet with all this money the greedy scoundrels are never satisfied.

There are theatre-owners who switch off their air-conditioning plants to save electric bills and do not show even the ordinary decency to switch on the fans when requested. There are others who keep rabid dogs as managers to bite their patrons at the least provocation and thus add insult to the helpless injury of having to spend hours in filthy environments.

But the latest racket of greed is the procedure which many exhibitors all over the country adopt when playing popular pictures like "Hamlet", "Rattan", "Shehnai", "Dard", "Pyar-ki-Jeet", etc.

Many exhibitors suddenly increase their admission prices while showing such popular pictures and revert to the old prices immediately their runs are over. To say the least this procedure is both dirty and caddish.

As it is 95 % of the pictures which filmgoers get are usually rotten and they have to pay pretty high prices for this rotten stuff all the year round. Once in a while they get a popular picture which they like to see with some enthusiasm. To make these people pay increased admission prices is nothing short of an outrage on a crowd of loyal filmgoers who keep rotten theatres, rotten films, rascals and scoundrels going round the year.

If admission prices are to be increased according to the popularity of a picture, then exhibitors should refund ticket money when a picture flops and fails to become popular. Isn't that a fair exchange?

But scoundrels believe in one way traffic in fleecing. Our exhibitors are not known for being good showmen with principles in their trade dealings, a smile for their patrons, comfort in their theatres and courtesy at their doors.

It is, however, high time that some sort of governmental control is necessary in our theatre trade if the theatre is ever to become an extension of our present schoolroom.

We suggest that theatres should be classified in three categories: urban, suburban and rural and their classes of seats and prices of admission standardized throughout the country.

Apart from this standardization, our present theatres need plenty of improvements from the view-point of health and hygiene of millions who rush to our theatres every day.

The Government would do well to appoint a small committee to investigate our theatre trade thoroughly and frame strict rules to make our theatres a useful social and national entity.

The scoundrels who run some of our theatres can understand only laws and not sermons, however, wise and well meant.

RECORDS OF VULGAR FILM SONGS !

Doing things half-heartedly has almost become a virtue with Indians. It is not therefore surprising to find this defect in our present popular ministries all

There's only ONE OSCAR a year for SOUND RECORDING

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Western Electric HAS WON IT!

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over the country and discover in consequence half-hearted measures tackling many a problem deserving a more thorough and imaginative treatment.

Let us take the case of the gramophone records of film songs—some of which sell by thousands all over the country. Quite a few of these records play songs which the censors have cut out from the pictures on grounds of vulgarity and indecency.

If the songs have been deleted from the pictures on the ground that their words are vulgar and indecent, is it right to let these words be sung and echoed through the gramophone records all over the country from All India Radio and from thousands of homes and restaurants?

And yet it is being done every day. The Gramophone Company which monopolizes all film records in the country never bothers about any ban by the censors and whether a song is cut or retained. H.M.V. records travel all over the country with their musical load of vulgarity and indecency.

To quote only one instance: the song "More jobana ka dekho ubhar" in "Mun-ki-Jeet", produced by Shalimar Pictures was cut off from the picture by the censors on grounds of obscenity. But the H.M.V. records of the same song can still be heard not only from a thousand restaurants in different towns but from the official broadcasting station of the Government. Can inconsistency be more complete?

If a song is considered to be obscene in a picture, does it cease to be so in a gramophone record which is sold in thousands and played again and again at all possible places?

Is it therefore too much to expect from the authorities some consistency in their ethical approach to this problem of censoring?

The censors can certainly ask the film producer to withdraw any gramophone record from circulation once a song has been deleted from a picture on grounds of obscenity. They can, likewise, inform the different A.I.R. stations of the excision of such a song to stop it from regaling millions with its vulgar melody.

On the other hand, under the present law (Section 292 of the Indian Penal Code), the Gramophone Company and its directors and branch managers can be prosecuted for selling and putting into circulation film records the songs of which have been found obscene by an official and competent body of censors.

It is high time that we adopt consistency as one of our national virtues and learn to do things with greater imagination and thoroughness.

FAME, FEMALE AND FORTUNE?

"If you want to earn thousands a month, move about in cars and in company of beautiful stars—join the film industry" runs an advertisement in a North Indian periodical. The advertiser is evidently in a hurry because he says further: "Write to us today. Tomorrow may be too late !" And now comes the catch: "Send us your best photograph with height, weight and other particulars along with a small registration fee of Rs. 25|- and we do the rest".

Isn't that very rosy? A car, a film star and thousands to spend every month ! A blind man once prayed to God for one eye. God was in a good mood and He gave him two. Here is a man in this divine mood, offering to millions the ambition of millions just for a small sum of Rs. 25|-.

Which college boy can miss this chance in a million? So several units of Rs. 25|- pour into a post-box address in Delhi, a town where there is not a single film studio, and on some mysterious register the names of young men swell a waiting list of aspirants to fame, females and fortunes.

Little do these youngsters know that film stars are not made through mail-order methods. A visit to any of the film studios in Bombay will reveal a crowd of hundreds waiting outside with a hope to get a glimpse of the work inside. It is not at all easy to get film work. We have hardly 350 persons in the Indian film industry earning over a thousand rupees a month—which means one person for every million of our population.

It is therefore a chance in a million to get into the films and earn a thousand rupees a month—leave alone fame, females and fortunes.

The men who run such spurious employment agencies are downright criminals who are out to fleece money from unwary and inexperienced youngsters. There is not a single employment agency in India today which can get a film job for any recruit.

Recruiting in the film trade is entirely done through personal introductions and scouting by the producers themselves. Producers themselves go scouting for the girls and expect the boys to be introduced by the distributors. That is how most of the talent has arrived in the film industry—and not one person has so far come through any employment agency.

The registration fee which such employment agencies take from innocent enthusiasts is therefore sheer daylight robbery and the Government must step in and stop this racket immediately.

In the meantime young men whose day dreams smell of celluloid glamour would do well to remember that there is no easy way to success in films and long before they earn a penny out of films they have to pay Rs. 25|- as the price of their dream.

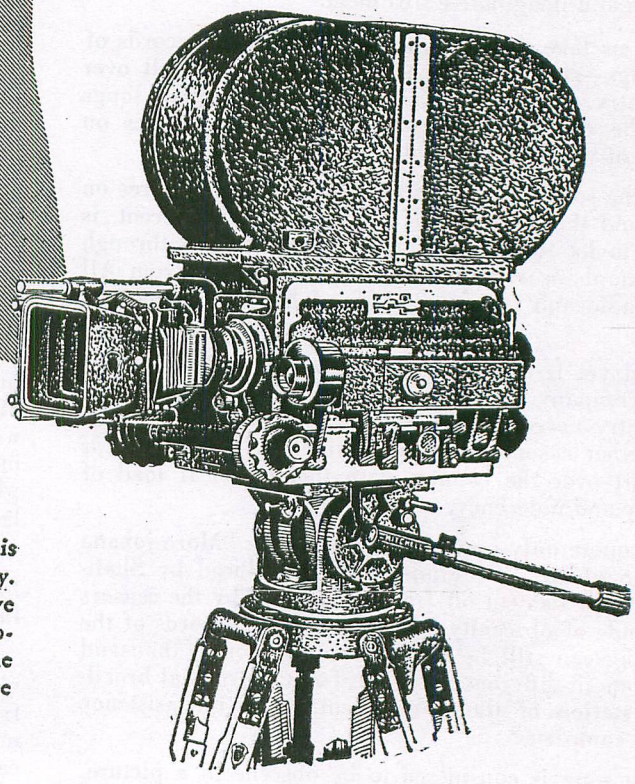
APPEAL TO GENERAL CARIAPPA !

Every day we read different government advertisements persuading people to join the Army, or the Navy or the R.I.A.F. These advertisements commend these national services as careers for our young men.

Then we have our new Commander-in-Chief, General Cariappa, telling us with confidence that the Indian Army is no longer composed of mercenaries, as in the old British days, but that every little soldier is a patriot prepared to lay down his life for his country.

All this and more, dinned into our ears from different quarters, naturally makes us happy at the thought that our future soldier is going to be a pillar of the nation.

Great Indian films of Today are shot with a *Mitchell*



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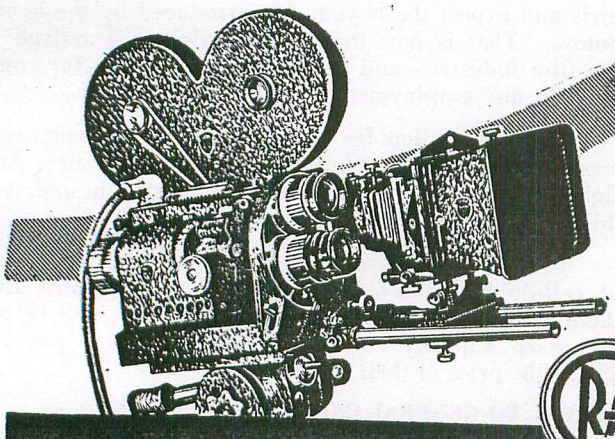

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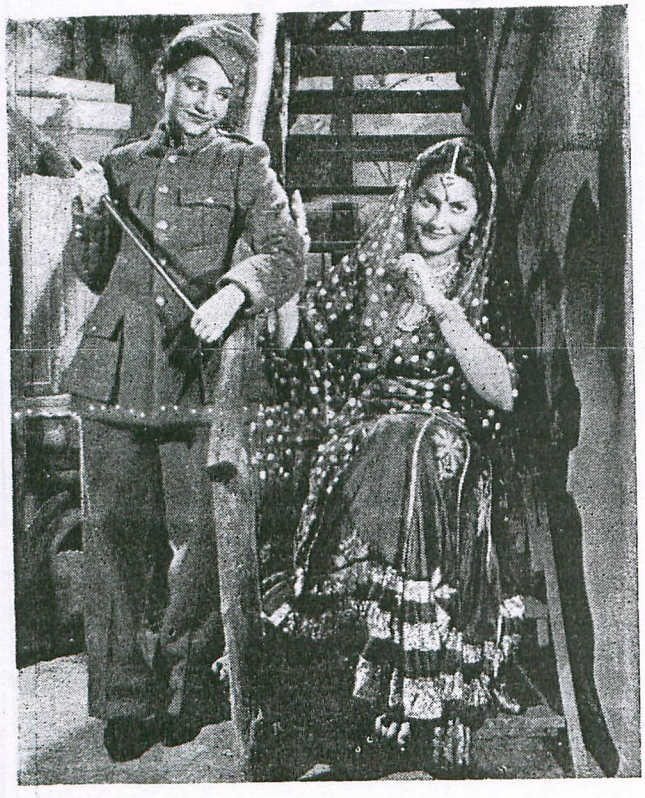
But the film producers laugh away these statements of General Cariappa and others by caricaturing the Indian soldier in a malicious and grotesque manner. The Indian film producers don't respect any one and they don't care two hoots about what General Cariappa hopes to do with our future army.

The Indian film producers don't believe in the Indian Army having any traditions or for that matter any character. Had they done so we would not have seen the disgusting spectacle of a single army man breaking homes, causing two suicides and generally behaving in a lewd and anti-social manner, as Mekhoo, the army man on leave, does in "Mela", a picture produced by Wadia Movietone.

In another picture, "Chaman", the soldier is once again ridiculed in the most vile manner imaginable and when Jemadar V. Sagar Walters Awara of Transit Camp, Jammu writes to us about this picture: "Being a soldier myself, I cannot tolerate our producers slandering us", we are inclined to sympathize with him and other members of our fighting forces who have given our country peace and prestige.

All General Cariappa's tall talk is going to be turned to naught if pictures like "Mela" and "Chaman" portraying vulgar caricatures of our army personnel are allowed to be screened in towns and 7,00,000 villages of our country with impunity.

If the General hasn't enough intelligence and imagination to realize that the triple appeal of the film, to the eye, the ear and the heart, makes the film a terrific medium of propaganda amongst illiterate villagers—the very men who are going to be our General's future soldiers—the earlier he transfers his responsibilities to another the better for our nation.



Rehana and Meena make a rare team in "Actress", a Filmistan picture, drawing crowds at the Novelty, Bombay.

We cannot allow the soldier, who gives his life for his country to bring peace and happiness to millions, to be grossly ridiculed and insulted by a film producer who merely wants to make some easy money by caricaturing the soldier and creating some cheap laughter.

The least that the Government can do is to appoint an army representative on their different censor boards to safeguard the prestige and reputation of our national services from the onslaughts of the none-too-patriotic film producers.

Is this too much to ask on behalf of our soldiers who are silent through discipline?

YOU'LL HARDLY BELIEVE—

That "gentle" Jamsu keeps goading the producers to boycott "filmindia" at every IMPPA meeting with the result that some of the producers are now resigning from the I.M.P.P.A. How long can human beings stand such organized cruelty?

That producers advertise in "filmindia" not because they love Baburao Patel and feel like paying his doctor's bills but because they can sell their pictures quickly and get a world-wide readership interested in their product. "Filmindia" happens to be good business for a wise producer.

That like "gentle" Jamsu the other Parsis in the industry are also becoming self-righteous these days. The Parsi journalists and producers seem to have got hold of the wrong end of our freedom the way we find them noisy and aggressive these days. Can't this thumb-nail minority keep peace and sink or sail with the others in the country? Since when have these Parsis started looking after India?

That another one-eyed doe of Parsi journalism is also angry with Editor Patel because he condemned Paul Zils' three slanderous films: "Child", "Mother" and "Community" and the Government listened to him by stopping their circulation.

That some other buccaneers of Parsi journalism have also jumped into the fray to back up the one-eyed doe forgetting that with one eye one can see only one side of a picture—the a la Zils side. And since when have Parsis become guardians of Indian culture? Perhaps they came into this country before Baburao Patel, the Hindu, did !

That Sardar Chandulal Shah spoke in Hindustani, of course with Kathiawari words and accent, whilst opening the Liberty Cinema and exhorted the producers to produce pictures worthy of the Liberty. Which means that Ranjit pictures will never been shown at the Liberty.

That Sardar Chandulal Shah can never excuse Chandramohan for dying on a Saturday—a race day. But the next day was also a race day and Chandramohan was too much in a hurry to wait till Monday to enable the Sardar to attend his funeral.

Coming M. SADIQ'S

CHAR DIN

AT THE BEST PICTURE HOUSE IN YOUR TOWN

That almost every artiste, producer and journalist attended Chandramohan's funeral but none from Ranjit was seen. Is every one in Ranjit a horse lover?

That when V. Shantaram, brother of V. Kashinath in turn brother of V. Avadhoot heard of old Chandramohan's sudden death he felt like a sculptor whose model had been suddenly broken. Had Chandramohan known this, he would have postponed the event.

That times are fast changing the way Director Debaki Bose garlanded his carpenters and setting coolies when he celebrated the silver jubilee of his latest picture "Kavi". And Sardar Chandulal Shah would not allow the workers even to garland our popular Home Minister. But then Chandulal Shah is not Debaki Bose!

That quite a few sensitive people intend committing suicide after seeing V. Shantaram's "Apna Desh". They don't feel like living any longer in a rotten country after seeing what they saw. Two more pictures like this and V. Shantaram will have solved our population problem.

That in "Apna Desh", V. Shantaram has found at least one Hindu woman, in the whole of India, who after being raped in Pakistan, becomes a traitor to her own country and smuggles arms and ammunition to Pakistan because her parents would not accept her after the rape. And we still believe that India is a land of Seetas and Savitris who would immolate themselves rather than sell their home and country.

That according to V. Shantaram's "Apna Desh", the Muslims in India are stabbing our nation in the back by smuggling arms and ammunition to Pakistan in boxes of musical instruments. And the Government asks us to be secular and love one and all.

That of all the communities, a bearded Bohra is caught smuggling guns to Pakistan so that the guns may be used against us from the other side. And we always thought that the Bohras were a quiet, god-fearing community.

That according to V. Shantaram's "Apna Desh", there are very few honest and patriotic police officers in our police force—the majority being corrupt. We had always thought that it was the other way round. Any way we stand corrected.

That all the incidents in "Apna Desh" must be accepted as true because we are told that the story of the picture was retouched by no less a person than Mr. Morarji Desai, the Home Minister to the Government of Bombay. That, however, shows that the Home Minister doesn't think much of our Hindu women and their culture and traditions.

That with Jane Wyman acting the deaf and dumb heroine in "Johnny Belinda" and getting an Oscar for it, we now expect a dozen Indian pictures with deaf and dumb heroines. Come on Kedar Sharma ! Here is your opportunity for Geeta Bali ! That will at least save us from some rotten dialogue and disgusting songs.

That Uday Shankar, the dancing clown of India, got a frozen reception in London and neither Arthur Rank nor Alexander Korda would see either Shankar or Amla Nandini. So "Kalpana" remained in tins without a buyer.

That when "filmindia" wanted to know the experience and qualifications of the members of the Censor Board, S. A. Ayer, its chairman, is reported to have asked his members to keep mum. Ayer's qualifications, however, are known—a matriculate of an Indian university and a graduate of the I.N.A. "university".

That if the members of the Censor Board are ashamed of their qualifications—the way they hide them under the bushel—why should Minister Morarji Desai rub them in by saying that there is more culture and education on his Censor Board than in the entire film industry?

That film producers deeply appreciate Minister Morarji's democratic gesture in appointing V. Shantaram as a censor and to keep the great producer free for censorship, the film producers do not insist on his attendance at their meetings these days. Anyway "Apna Desh" had a smooth passage.

That Income-tax Officer Jadhav is searching these days for a picture in which Badshah Begum, Suraiya's nanny, has starred as the heroine, because he is reported to have found her receiving a star salary. We wish him luck !

That Minister Morarji Desai saw the pleasant side of Communism when the charming Ala Sayadiants sat next to him at a censor trial of a Soviet picture teaching guerrilla warfare. The little one does it better than daddy !

"Read this book, before you leave this world !" That is how Baburao Patel's book "Grey Dust" is being advertised. Had this announcement come a month earlier, we would not have lost Chandramohan.

That producer-director Santoshi is now fed up of making money for others. He is, therefore, starting his own production company and wants to make a beginning with 200 girls. It is girls that Santoshi wants to produce not pictures !

That according to Censor Dhurandhar, Kishore Sahu's "Sawan Aya Re" is the best Indian picture he had seen. Censor Dhurandhar, of course, thinks that this good picture is a result of strict censorship. But "Sawan Aya Re" was scheduled for production long before Dhurandhar became a censor. Censors should know that it takes almost a year to produce a picture and put it before them.

That during the month Sushila Rani Patel was seen visiting the Vishwanath's Temple in Benares, flowers in hand—probably doing penance for her husband's sins. It is a strange sight to see an educated lady on a pilgrimage. Hindu women will never improve, it seems !

That "Makhkhan" is reported to have gone out of M. & T. and leaving behind the hard "Toast" which Naresh is again trying to soften with his own butter this time. Now Tewari will produce a hundred pictures a year.

NEWS I

Filmistan Ltd. known their entertaining pictu are making another ent tainer in "Shabnam", colourful story of hun

Right:—Kamini Kaushal plays the beautiful refugee from Burma—when the Japs invaded it. Kamini is compelled to masquerade as a boy to escape detection by Japanese agents.

Left:—Paro plays the gipsy firefly and in doing so gives some exciting dances which make "Shabnam" an entertainer de luxe.

Paro gives her life to save the lovers.

CTURES

ons. Here are glim-
of the story snapped
ur news photographer
e sets of "Shabnam".

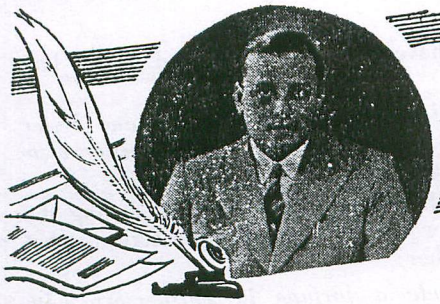
"SHABNAM" ON THE SETS

Top.—Mubarak plays Kamini's father and gives a memorable performance.

Right:—This is how Kamini looks as a boy. Oh boy! Oh boy!

Dilip Kumar and Kamini Kaushal —screen's ideal romance.

ASPI PRODUCTIONS'
SIPAHIYA
with
MAGNIFICENT CAST,
MAGNIFICENT STORY,
MAGNIFICENT MUSIC
THE MOVIE MAGNIFICENT
Cast
MADHUBALA
YAKUB
ALTAF
AGHA
KANHAIYALAL
ZILLOBAI
CUCKOO
and
HUSN BANU
Directed by
ASPI
Music
C. RAMCHANDRA
SUPER PICTURES.
FAMOUS CINE LABORATORY, MAHALXMI. BOMBAY
ROZELLE EXHIBITS



Editor's MAIL

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

VIRSINGH A. KHALSA (Ajmer)

Does Mahatma Gandhi wear clothes in heaven or does he live in one dhoti there also?

In heaven they are dressed in virtue. Clothes are needed on earth to cover the conscience of man.

MISS INDRA G. A. (Bombay)

What is lovelier than a soft feminine skin?

The woolly coat of a dog with a friendly warmth in every hair.

GOPAL CHANDRA BANERJEE (Barrackpore)

What do you think of a philosopher's wife?

She is one more leg to his arm-chair.

What is that weapon with which a woman conquers a man?

Patience, devilish patience which irritates a man till he throws up the sponge finally.

JAMMA DHAR KALLA (Jodhpur)

Where does the interest of a producer lie when his picture is totally banned by the Censor Board?

His interest is transferred to the Official Assignee.

MISS AGNES FERNANDEZ (Bombay)

What would you have done if you had been in place of Adam when God created the world?

I would have killed the serpent, preserved the apple as a pickle for posterity and for the rest followed Adam. That would have solved the clothing problem of today.

Why are the chhota 'mahatmas' strutting about in loin cloth trying to imitate Gandhiji?

They are searching for their "Godses" to become martyrs.

What would you have done had you not had a sense of humour?

I would have become another Keki Modi and run a chain of theatres.

H. S. VENKATA RAO (Mysore)

Were there mosquitoes in America?

Yes! They were called waiters, bell-boys, elevator boys, receptionists etc.

A Hollywood picture is disliked by our women. Why?

It reflects their private deeds of dark hours.

What is the difference between democracy and hypocrisy?

Democracy is the hypocrisy of the people that they are ruling themselves.

Alas! Where is our ace-producer Shantaram now?

In Parel, Bombay's mill area.

Friends flock to my room and die for "filmindia". What shall I do?

Buy an extra copy and save human lives.

When does love become septic?

When mouths become foul and eyes look lingeringly outside the window.

Are you always cheerful and smile away your worries?

I can't smile away your questions. They worry me till I see a smile on your face.

Preaching has become the practice of many. Why?

A sermon is food for others and one doesn't worry whether it is well-cooked or not and whether it is needed or not.

Is liquidation of illiteracy possible?

If each literate person is compelled by law to teach five illiterate persons in a year or lose his

Suraiya Chowdhari promises to be an attractive addition to the screen in "Lekh", a Liberty Art picture.

ration card, illiteracy will vanish as quickly as the morning dew. 350 million illiterates can be taught only by making every house a school and every literate man a teacher.

A. VISWANATHAN (Coonoor)

Why does not God appear before us when we pray to Him?

The illusion of His existence is the greatest glamour of God which His appearance in form will destroy and people will stop further prayers. And God is a great glutton for prayers. He wants them from saints and sinners alike. He is not like our Congress ministers—refusing revenue from drunkards, gamblers and sinners.

MRS. M. RUKMINI (Anantapur)

My husband eats rose petals. What is the matter with him?

Must be a 12-spotted beetle. Use an insecticide.

Do you think Sushila Rani's romance would make a nice story for a good picture?

The hero would not be popular.

Is it a fact that Raj Kapoor is engaged?

Engaged? That boy can't be so steady. He has already two kids in the cradle.

What kind of a woman is a rarity?

Every woman is a rare piece. You can never find two of the same kind.

Does jealousy make a woman silly?

It makes her a devil and devils are not silly.

What is the advantage of taking loans from Kabuli money-lenders?

You can smell them from a distance and dodge in time.

What is the method to keep Nehru in good humour?

Nehru is essentially an aesthete and needs good company to be in good humour.

Is it not wrong to style Rajaji as "His Brahmanical Majesty" as some papers are doing?

His name is Chakravarty and he rules over a bigger kingdom than Asoka.

Why is New York the dirtiest city?

New York is not but New Delhi is these days.

If heroes are allowed to select heroines, what will happen?

We might have three heroines in one picture.

Why does Veera look like being in a trance always?

That long nose of hers gives her a sleepy look. But watch her on the race-course. She is all alert at her post collecting tips wholesale.

Should the heroine be always an extra at the start?

Oh no ! Those who jump into the eye at first sight jump to stardom straightway.

What is the talk of Bombay City now?

Minister Morarji Desai! He spices every meal and takes the spirit out of every glass.

What would have happened if Ahmed Abbas had been tall?

We would have had a better loser and better sportsman. A little height gives you a better view of life and things.

Gulab and Gohar were contemporaries during the silent days. Now we see only one on the screen, what happened to the other?

Gohar made a fortune in partnership with Chandulal Shah and bought cars, palaces and race horses and kicked off art and work. Gulab is still an artiste, working for a decent living and after over 20 years of hard work she has now built a little house at Khar. And that house is not mortgaged.

What is the future of Khan Brothers?

Dead men have only a past. These brave brothers died on 15th August 1947.

What is the burning problem of the day?

To extinguish the fire in the burning pit of the stomach.

What does Zafrullah Khan mean by saying that Hyderabad situation continues to deteriorate?

He is right the way the old miser's gold is being checked up and controlled these days.

AHMEDULLAH KHAN (Hyderabad Dn.)

What is disease?

Price of poverty and penalty of pleasure.

R. R. DAS (Thavaram)

I heard that there is no fresh milk supply in Bombay's restaurants?

But there is plenty of it running over our newspapers since Babu Rajendra Prasad visited Bombay.

H. M. L. UBEROI (Naini Tal)

What does a blind man see in his dreams?

A blind man's world should be one long dream with no night and day, no rainbow of colours nor any frustrations of greed and ambition. It is one long night to the onlooker but to the blind darkness is eternal daylight.

VASANT S. OAK (Bombay)

Prem Adib is ugly, Al Nasir is colourless; then how are you?

I am not a film actor selling my face. How do you like my pen?

MISS T. PAI (Bombay)

Recently I noticed that Veera has a pretty good-looking driver for her Citroen car. Do you think it necessary for a film star to have an aesthetic sense even in the choice of a driver?

That is not her chauffeur. That is her husband Mohsin Abdulla. Veera has not arrived as a star yet to be able to employ a chauffeur.

Why are priests still flourishing when each one can pray for himself?

The first man who gave us God became a priest and in doing so acquired invisible assets which will pay him dividends through eternity.

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You love to look at the dames or the horses at Mahaluxmi?

The dames that come to the race course irritate even the horses who drop their form and run wild in desperation.

Which leaves a greater effect on the mind—the spoken word or the written?

Words are atom bombs and the written ones travel far and wide and make or break many an unseen heart.

Of the three factors, past, present and future, which is more important in the life of a man, woman and a nation?

The present! It has in it a pinch of the past, the pangs of the present and a presentiment of the future.

DHIRAJLAL M. DESAI (Bombay)

Why are suicides and accidents so common in Indian pictures?

How else can you get rid of those ugly actors and actresses? Unless they are killed they might haunt the filmgoers.

Certainly, Gujaratis are not provincial-minded?

They are money-minded and the average Maharashtrian can only count up to a hundred. That is where the rub comes in.

SUNDAR PRAKASH (Meerut)

What should a wealthy miser do if he loves an actress?

The shadows accentuate Cuckoo's dancing curves in "Lekh", a social story of Liberty Art Productions.

Misers love money and not honey.

H. S. DORASWAMY (Mysore)

Are the Yankees fond of horse-racing?

Yankees are great gamblers. They gamble even on the Communists.

Whenever I play film records my dog starts howling. Why is this Mr. Patel?

Stop the records and save the dog. You can't kill two things at once: music and loyalty.

P. K. CHAKRABARTI (Calcutta)

Suppose you are asked to select either a princess or half the kingdom—what will you do?

I will take the princess. The kingdom will come with her.

S. SAMUEL (Bombay)

What are 'accident' babies?

Children of nature but orphans of society.

MADANLAL BEDI (Rampur)

After seeing "Doosri Shadi", a friend of mine has fallen in love with Mumtaz Shanti, what kind of love do you call it?

Illicit love, for another man's wife.

D. BAKSHI (Bankura)

My wife says that "filmindia" is her rival and she thinks that I love your extremely interesting magazine more than I love her. What shall I do?

Tell your wife that "filmindia" won't bring the wrong babies home which a rival of her own sex would.

What is the difference between the laughs of an old man and that of a child?

Both the laughs have no teeth but the little one's has a fragrance of the future in it while the old one's has only a smell of the past.

Do you understand young men having lady friends?

Quite! I have a host of them and I am 45 years young.

Is it a fact that buxom actress Manorama has finally decided to marry Actor Rajen Haksar?

She has finished with marrying. She is now doing the carrying part.

A. RASHID BUTT (Karachi)

My blood boils when I see Shanta Apte on the screen?

Next time, take an ice bag with you.

What is a school girl complexion, by the way?

It is nature's rouge on a virgin which daughters take from their mothers and pass on to their own daughters in their turn.

I have a very high opinion about Mehboob?

So have I. He is a glorious example of self-help, honesty and perseverance.

Your straightforwardness is your greatest asset!

I am as straightforward as the late Mr. Jinnah, No beating about the bush.

You are an outstanding film critic but not even an ordinary actor?

Ordinary actors rush to the screen for applause.

Who has made millions in the film industry as a producer?

No one counts any one's millions but Chandulal Shah brags about having made tons of money. Money by tons, mind you !

If I say Suraiya is the most beautiful and talented actress of the screen, what would you think of me?

A bad judge of beauty and talent.

ROSHANAND SAHU (Jamshedpur)

How do you analyse the woman's mind?

It is a synthesis of confusion.

E. S. JAYADEV (Bangalore)

How do you feel when people compare you with George Bernard Shaw?

I miss the bluff, the beard and the bank balance.

MISS VINODINI CHOUDHARY (Bombay)

What is the difference between Nayantara and Snehaprabha Pradhan?

They have the same friend—Ahmed Abbas.

"Azadi ke rah par" must be a rotten picture because the ministers and governors have praised it?

I suspect as much.

P. S. RAMAKRISHNA REDDY (Madanapalle)

What are crocodile tears?

Tears which women shed to defame crocodiles.

Why are modern wedding rings lighter than the old ones?

Because part of the gold is given to the government to save the married life of drunkards.

What vital role can a sovereign India, with the mantle of leadership of Asia falling on her shoulders, play in maintaining international security?

This business of Asian leadership is all tall talk. Let us watch our new frontiers before we promise security to anyone else.

JAYANT KR. MOHAPATRO (Patna)

Why are poor people ashamed of their poverty?

They don't like to embarrass the rich by exhibiting their poverty.

Why don't Communists believe in God?

Because in God's world millions die of starvation.

Can social distance be effectively eliminated in India?

It has not yet been eliminated in Russia after 32 years of Communism.

Why are people in love generally unreasonable?

Love is a selfish sentiment. Its tyranny is often irksome.

P. E. JACOB (Kottayam)

Does the so-called 'pure love' exist in this world?

Yes ! You find it only in the wagging tail of a dog.

BHAWANI SHANKER (New Delhi)

What do you think about Nigar? Isn't she smart?

And how? Nigar is a little dynamo throwing out sparks every second.

People say that persons with long noses are always rich?

Then Veera must be having millions.

Why has your wife left teaching?

She has not because I am learning these days.

K. SHAKUNTALA (Hubli)

What is the difference between a pilot and a ground engineer?

A pilot is a ground engineer seven thousand feet above sea level.

Why do we worship cow and not buffalo though both serve the purpose of providing milk?

When cows climbed the altars of worship, buffaloes were unknown. Worship is a hoary sentiment and cows are ancient milk pots.

MURALI D. KAKOTY (Dibrugarh)

Please define dream and drama?

A dream is the drama of sleeping hours while a drama is the dream of waking hours.

OM MALHOTRA (Ferozepore)

To which sex does God belong?

If God had sex, heaven would have been crowded with pimps, priests and politicians.

BOBBY FERNANDEZ (Sawantwadi)

What do you think of Gandhiji's goat? Will anybody kill the same?

Gandhiji's goat, Nirmala, went to heaven a week in advance of Gandhiji. She knew more about Gandhiji's programme than some of our white-capped goats.

What would happen if animals became as intelligent as human beings?

They would ask for a U.N.O. of their own.

How is human milk measured?

By the smile on the baby's face.

C. M. BHATT (Hyderabad Dn.)

It seems that Pandit Nehru handles not only the reins of his government but occasionally the reins of a horse too. What is your opinion?

His government is like the horse he rides—an exaggerated Dalmatian with spots all over.

MISS U. PAI (Bombay)

Is too much ambition bad?

Too much of anything is bad including the lectures of our politicians.

Is death the only solution of man's woes and miseries?

According to the Hindu philosophy death is merely a resting period after which the human being begins the cycle of miseries all over again.

Producer
JAWAHIRLAL CHATURVEDI
TEAMS TOGETHER
A great Director S.M.YUSUF
A great Scenarist & Writer
CHATURBHUJ A. DOSHI
And the Great
PARO ★ ULLHAS ★ SHARDA
MIRZA MUSHARRAF ★ KULDEEP
W.M. KHAN ★ SADIQ ★ PRADIP &
JASWANT
WHO
BLEND THEIR TALENTS TO MAKE
THE GREATEST MOTION PICTURE
of the year
MA-KA-DIL
A MOVING STORY OF A WOMANS
COURAGE IN HER BATTLE
AGAINST DESTINY
Lyrics:
MOTI B.A. & ABID GULREZ
Music Directors:
HANSRAJ BAHAL &
DHUMI KHAN
Dialogues By:
HASRAT LAKHNAVI
Remember Its a
★ P.I.P. ★
PRESENTATION
माँ का दिल
ماں کا دل
THE POPULAR INDIA PRODUCTIONS Ltd.,
245, FAMOUS CINE BUILDINGS
HAINES ROAD, BOMBAY. 11.

Nigar and Mumtaz add sex-appeal to "Bikhre Moti", a social story of Great India Pictures.

In the event of the World War III what would you advise young women to do?

Go to war and die so that we have less cradles and fewer people to feed.

If one desires to master three languages which will you suggest?

Gujarati for money, Hindustani for politics and English for knowledge.

V. K. FAZLUR RAHMAN (Bangalore)

How does Kishore Sahu feel when he sees the cover page of February "filmindia"?

He believes what he sees and his people wonder.

What sort of dress does Suraiya wear when she is at home?

An old sari of Badshah Begum. That Badshah Begum is her old nanny who also signs film contracts without film work.

Has a dark-skinned girl any chance of attaining stardom?

The camera needs a good mould and not a good colour.

What is a girl without figure?

A bamboo blowpipe.

What has happened to S. Mukherjee, the one-time ambition of many a producer?

He is the producer-partner of Filmistan and is responsible for all its productions.

YUSUF MOHAMED SOLIMAN (Port Louis, Mauritius)

Did you wear your dhotie during your sojourn in the United States of America?

I did so in my room but the American dhobie called it a man's saree. After that description, I didn't like my sex to be misunderstood in public.

What foot do you put first on the floor when you wake up in the morning?

The right one and then proceed to do the wrong things whole day.

MAHARAJ KRISHAN (New Delhi)

What makes women so fond of chillies?

Chillies probably give an extra sting to their tongues.

K. S. SANKARA NARAYANAN (New Delhi)

Would you advocate the use of lipstick by all housewives?

If Indian housewives take to lipsticks, clubs would be deserted and husbands would become more domestic.

GANDHI CHOITH R. (Patna)

What are your ideas about divorce in India?

There is some chance of marital happiness on a virgin bed but none on a divorced one which is strewn with inhibitions of the past. Mental harmony is the bedrock of every marriage and sensitive minds do not fancy taking history to bed.

What must be the property of Mr. Chandulal Shah? Will he give me some monthly help?

He will, if you grow two more legs and run for him on the race course. He owns race horses, a fleet of motor cars, palaces and what not.

MISS KALA RIJHSINGHANI (Bombay)

Why is it that when we see tragedy on the Indian screen, we are rather inclined to laugh than cry?

Because when you look behind, you see the dead hero sitting in the box receiving curious smiles.

NARESH CHANDAR (Delhi)

My career is going to be journalism. Please give me some advice?

Write what you feel and forget what you hear. And you will arrive.

What purpose does lipstick serve?

It holds the kiss together.

YOGESH CHANDRA WHIG (New Delhi)

Can you give me one good reason of Pandit Indra's popularity as a screen writer?

I shall give you two: Chandulal Shah and Vasan.

What has Gandhian philosophy taught you?

To die with "Ram nam" on your lips when the bullets arrive.

If V. Shantaram is a good friend of yours why has he stopped advertising his pictures in "filmindia"?

Shantaram doesn't read "filmindia" and he always likes to read his own advertisement.

D. WILLIAM MOSES (Tanjore)

What do you think of the present activities of the socialist leader, J. P. Narain?

He is the Hamlet of Indian politics in the 'to be or not to be' frame of mind.

P. NANJUNDIAH (Anantapur)

If woman is the 'queen' of the kitchen, then what should man be?

King in the dining room if he wants the queen to continue in the kitchen. Women like to cook only if men eat.

What is the difference between a weeping man and a weeping woman?

A weeping man destroys while a weeping woman builds.

R. VENUGOPAL REDDY (Madras)

Oscar Wilde says, "The book of life begins with a man and a woman in a garden." Where does it end?

It ends in the bed with new editions of the book.

IKRAM U. KHAN (Saugor)

Can you give me some idea of what a producer does in the "muhurt" ceremony of a picture?

He passes the hat around and collects from the distributors.

I suggest a change in Ranjit's old trade mark—instead of the horse, there should be a donkey and let our Sardar Chandulal Shah replace that long unfamiliar man riding over it ! How do you like this?

That might bring luck. Gamblers should try all sorts of mascots.

SAMUEL HANNOCK (Bombay)

If I say something absurd to my wife she begins to cry. Why?

For marrying in haste.

ARJAN L. MAHTANI (Bombay)

What are your impressions of American customs and habits?

Americans have no customs and habits. They have fashions and foibles.

Describe an average American?

A good hearted person worried about the next week-end holiday.

OMESH CHANDRA WHIG (New Delhi)

What are flowers for?

To decorate gods, gardens and guardian politicians.

C. T. PRABHAKARA MENON (Bombay)

What is economy?

Creating a surplus from a deficit.

Is the Atom Bomb a dangerous thing?

The hands that drop it are dangerous. The Atom Bomb is a harmless thing in the hands of good men.

SAVAK NANAVATI (Allahabad)

Why is it that a Russian citizen is not told what is democracy?

That would be adding butter to the Communist bread and Russia can't afford it.

A. N. NARAYANA RAO (Mysore)

What is a pale face?

It is a Red Indian's description of a white man's face which is becoming more pale every day with the fear of other pale faces carrying the hammer and sickle.

When do mistakes become sins?

When apologies do not follow in the wake of mistakes.

What are screen doctors?

Extras with barber's bags.

Why is Dixit out of news these days?

He is in bed with heart trouble. Why not write him a nice letter to cheer him up? His address is M. J. Dixit, 750 Parsi Colony, Dadar, Bombay.

Who are the best killers of music in our films?

The Ranjit gang of desperadoes. They murder music and kill emotions so often in their pictures.

When does the secret about a film star's age become clearly known?

When theatre men wait for the crowds that never come.

Are witty women attractive to men?

Only if her witty remarks punctuate his good humour.

When do all the dreams of an angler come true?

When he sees the fish in the frying pan.

What is the biggest mistake of film distributors?

Gambling on the stars that never bring the bacon home.

When does failure mean bankruptcy?

When the debts are small and the creditors can afford to be vindictive.

If God is all-pervading, why not we worship him in our own hearts instead of doing so in churches, mosques or temples?

Hearts become temples of God only when the mind is lit up with knowledge. Temples, mosques and churches are built for the ignorant masses to practise the self-hypnosis of mass prayers.

Which is a feather in a film producer's cap?

Box office success is the cap and a good review of his picture in "filmindia" is the feather. Sometimes he wears the feather without the cap.

Is there anything else of importance in this world except gold?

The way of getting it and its use afterwards.

A kind heart was always my undoing. What is your experience?

My heart has my whole life mortgaged to others and I often wonder whether I shall carry over some liabilities to the next birth.

What is all this pomp and pageantry in these days

of freedom and democracy?

Freedom is our new baby and every new birth is ushered with pomp and pageantry.

What is a flower without fragrance?

An evidence of nature's meanness.

What is the smoke screen for a woman pursued by thirsty male eyes?

A hefty six-footer with a social permit to enter the bedroom.

When are women at war?

Always! Women are children of conflict—inside, outside and beyond.

We are men of peace?

Indeed! We send millions to their peaceful graves at regular intervals.

A. V. NARASIMHAN (Hyderabad Dn.)

When does a virtue become a vice?

When the ramrod of law pushes it down your throat.

Do you belong to the well-to-do poor class?

You have said it. Just enough with a pinch of shortage to make life an interesting struggle.

Are we to ask questions only to emphasize your intelligence?

If you guarantee my bread, I don't have to tax my brain.

MISS KRANTI MATHUR (Jodhpur)

People say that philosophers are half mad?

While philosophers think that people are completely mad.

M. S. VENKATANARANAPPA (Mysore)

What do you think of these goodwill missions, specially the recent one to Ethiopia?

Waste of time and money! They didn't bring back even a photograph of the Negus.

Do you think that our girls have got any dress sense?

May not be in Mysore but come to Bombay once and watch the girls matching even their smiles with their beautiful saris. Of course, the saris are always more beautiful than the girls but the dress sense is there nevertheless.

SHIVRAM (Ba, Fiji)

What was the last interesting thing you saw in America?

Tears in the eyes of my American friends while wishing me good bye. Those tears proved that all human beings still belong to one large family of God despite the different skins they wear.

MISS D. CELESTIAL (Bombay)

In later years I wish to be a good housewife and also to walk in the footsteps of Florence Nightingale. Can you suggest some ways and means whereby I can attain that goal?

Tell me in confidence what you are doing now and I shall tell you whether you are going to end as a nightingale or begin with Florence.

Paro and Sharda make a new team in "Ma-ka-Dil", a social story of Popular India Productions.

When can a girl rest assured that her 'lover' is indeed a true lover? Please note 'lover', not husband!

Noted! And please note that no man is born, by instinct and temperament, to be a true lover in the sense you mean, except in myths and novels.

JAGDISH (Jodhpur)

I want to present you with a pair of shoes, will you send Rs. 25 for it?

No, thanks! The producers give me a free supply.

R. J. DESAI (Hubli)

When do you think Mr. William Dieterle will pay a return visit to you?

He is bound to do it some day. His life won't be complete unless he sees India.

KABAL SINGH (Taiping, Malaya)

What is the difference between a bachelor's life and a married life?

In a bachelor's life there are many photographs and one hope. In a married life, there is only 'she' and many regrets.

S. CHAKRABARTY (Ajmer)

India: what can it give to the world?

The philosophy of starving without struggling.

KUMARI S. R. SINHA (Lucknow)

Does beauty consist in features or complexion or both?

Features decide the mould, complexion lends colour. Together you get a technicolour effect.

A. PUSHPAVATI (Hyderabad Dn.)

Can I be your paying guest for a few days please?

Good Hindus have not started taking paying guests yet. Hospitality is a religion with the Hindus and one can't cash on religion.

UMESH AGARWAL (Lucknow)

I wish you were the Home Minister of Bombay. How do you like the idea?

I don't like it. I like to see Minister Morarji in the post. He is doing very well and we are paying him very little for all the work he does.

BIKRAM SINGH (Dehra Dun)

Are you a friend of the princes or the paupers?

I dislike both as members of the same lazy family. I like workers—rich and poor.

Could you candidly say, Mr. Patel, of all the New Year greetings you received from Indian producers, how many struck you as genuine?

No one in the film industry sends me greetings. But my readers wish me a happy New Year every day and I actually feel happy after the wishes.

What's your prophesy about the Kashmir issue after the cease-fire?

It is snowing in Kashmir. You must give the gun powder some time to dry.

D. SATYANARAYANA RAO (Anantapur)

"Criticism is the art of the devil". Do you accept it?

No ! The executioner in jail who hangs criminals is not called a murderer. Then why should a critic who does his duty conscientiously be called a devil?

GURSHARN SINGH (Nabha)

What is a smile to a politician?

A short punctuation to his dirty designs.

SHALIMA (Mercara)

Is divorce a disease in America?

They use it as a cure for marriage.

ARVIND DEVIDAS (Bombay)

Is Dinkerrao Desai brother of Morarji Desai?

Only a professional brother ! Both are politicians.

MRS. ARUNDHATI (Belgaum)

Are you also one of those men who stare at girls and women in the streets?

I like to look at beautiful women. I have no time to stare and embarrass them.

Can you tell me when our ministers will stop lecturing and laying foundation stones?

Stop crowding round them and they will return to their desks, sadder but wiser.

K. G. MATHUR (Ghaziabad)

How to get rid of Kamini Kaushal from my dream?

Ask for her husband's photograph and keep it near your bed.

A. RAGHAVAN (Anantapur)

If Santoshi and Kedar Sharma were to direct a picture jointly what can we expect?

An Indian version of the Parisian Folies-Bergere.

What is yellow journalism?

Journalism discovered by jaundiced eyes.

What is the age of "Baby" Nurjehan?

She is three babies old.

J. PATEL (Sambalpur)

How far is humour indispensable to life?

Selling it is indispensable to mine.

Why do our universities betray an overpowering passion for distributing doctorates to the leaders?

They are probably finishing their stock of old junk before they begin with a new series in free India.

P. M. RAUKA (Ajmer)

Why does Chandulal Shah want colour in his old age?

To give his grey hair a box-office look.

MISS MOHINI G. A. (Bombay)

Do you favour nudist colonies near Juhu beach?

Juhu is already crowded. Let us not add to the crowds.

G. SAMSON TATA (Bombay)

Now that V. Shantaram, brother of V. Kashinath in turn brother of V. Avadhoot, is on the Censor Board, would you dare any picture of your own?

I won't and that is why many producers seem to have become grocers again.

MARRIS NELSON (Agra)

In what thing India leads the world?

Growing babies !

SUDARSHAN D. GUPTE (New Delhi)

Have you any English friend?

Hundreds ! But as friends they cease to have a specific nationality.

R. KRISHNA (Bombay)

Do you approve of the rebuilding of the Somnath Temple with such huge funds when at present there are already innumerable temples in India and thousands of Gods?

Ours is a peculiarly "secular" State in which the State looks after mosques, temples and churches; all new public projects are inaugurated with Hindu religious ceremonies and ministers are garlanded as little gods of freedom. In rebuilding Somnath, Vallabhbhai Patel probably wants to pay back the Moghal invaders for their repeated and vindictive vandalism of the ancient temple. At this rate, the mosque which Aurangzeb built on the site of the ancient temple of Vishwanath in Benares will have to be shifted to rebuild the ancient Hindu glory.

JOSE P. THEKINIATH (Trichur)

Do you publish your magazine for gain or for

public information?

For public information we have enough Directors of Publicity. I write "filmindia" for the benefit of my grocer.

K. C. KARUNAKARAN (Nadapuram)

Who introduced the system of sending Christmas and New Year cards?

Printers who wanted business. Good wishes do good business in this world of greed and hatred.

J. LAL THANVI (Jodhpur)

Is director Shantaram an optimist or a pessimist?

"The year 1949 belongs to V. Shantaram". Is that an arrogation of a pessimist?

MADAN SURAJ SOLANKI (Jodhpur)

What opinion do you hold about Marwaris?

I like poor Marwaris and dislike the rich ones because their hearts and hands are dirty.

SOMA KALLA (Jodhpur)

How is Neena getting along with W. Z. Ahmed in Pakistan?

She is fed up and fretting to return to India.

HAZOOR SINGH KALRA (Calcutta)

What are the least monthly expenses required for an Indian student in America?

A hundred and fifty dollars a month.

K. T. RAMACHAR (Waltair)

Are you in favour of prohibiting cow slaughter in India?

I would like to slaughter those cows that play the traffic policemen in busy streets.

SUSHIL C. JAIN (Delhi)

Why are drunkards generally disliked?

They lose their sense of humour too soon.

What is the best way to win an election?

The next one will be won with millions shouting "Mahatma Gandhi Ki Jai".

What qualifications are required to become an ambassador?

Let us first finish our stock of refugees from home before we think of training new ambassadors who can rub shoulders with their foreign rivals in the field of international politics.

A. B. NATESAN (Chittoor)

You praise and condemn women in the same breath. Aren't you a funny guy?

It is a funny creature I have to describe. She is at once good and bad.

Mr. Patel, can you please name your successor?

Why are you so anxious for my exit? Are you, by any chance, thinking of producing pictures?

A. B. MENDON (Bombay)

Is it true that the celebrated Raj Kapoor is of foreign descent?

Yes! He comes from Peshawar which is now in a foreign country.

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KAILASH NATH RAIZADA (New Delhi)

Why is Bombay cheaper than Delhi?

According to statisticians, Bombay is the most expensive city in the world today, even more expensive than the ever-notorious Hollywood.

M. A. VAIDYA (Sholapur)

What sort of superstition rules in film industry of India?

The superstition that if one type of a story clicks at the box-office, fifty more of the same type will also do the same. Repeating stories, songs and stars to woo success is the worst superstition in our film industry.

KAILASH NATH (Lashkar)

Why has God no place in the future constitution of India?

We have a secular and peculiar state.

Why do you always keep yourself in the background at social functions?

I am a modest man and hate crowds.

SURESH KUMAR (New Delhi)

What is pain?

A reminder of God.

Were you ever a terrorist?

Always! I terrorise the film producers by spraying ink on them. At least that is how they describe me.

Did Muslim artistes and producers go to Pakistan as refugees?

They go as bankers. Muslim artistes and producers in India are very rich folks.

JAI PARKASH (New Delhi)

Will Asia be able to check the Communist menace?

There is no Asia left now, except India and Pakistan, where red is not in fashion.

JAIRAM SHAHANI (Bombay)

What is this place called heaven?

To the Muslims it is a "mehfil" of "hoors" and "sherbet"; to the Hindus it is a "Kumbhmela" of saints and sadhus; to the Westerners it is an empty first class compartment with plenty of room for all.

P. S. BHANU (Kanpur)

Mr. Patel, as you offer Rs. 100|- for the best set of questions, I have an idea of offering Rs. 100|- for the best answer in your "Editor's Mail". Would you accept it?

My address is: "Azad", Oomer Park, Warden Road, Bombay and the postman knows me personally.

SEETADEVI (Tellicherry)

Which is the most pleasing trait in Shri Morarji Desai's character?

His impulsive sincerity!

V. V. JAGANNADHAM (Nidadavol)

What particular use is the U.N.O. which has hardly any power to enforce its sanctions?

The human being is a funny creature. He needs noise for all his acts. He screams when he first slips into this world. He plays a band when he takes a woman to bed and needs music when going to the grave, as if the dead can hear. He uses tom toms for war and music for his prayers. Can he therefore escape a noisy carnival while pretending to forge peace?

K. G. HIRANI (Lucknow)

Why is it that in the parties and functions arranged at the Government Houses only rich persons are invited?

We have a people's government in which people are the hosts and therefore rich men must be the guests. The hosts can't be the guests at their own parties. Can they?

M. VASUDEVAN NAIR (Puthiyara)

What must have passed in Adam's mind when he first set eyes on Eve?

He didn't know what to do with her and let her take the initiative. Since then Eve has been running the show.

H. V. R. Iyengar recently described Andamans as "a paradise on earth". Any comments?

We should send Iyengar there for his angelic innocence. He deserves a paradise.

K. SYED ISMAIL AMANULLAH (Mangalore)

How far are the Gandhian ideals being followed by our ministers?

They are spinning yarn and yarns.

MISS M. NADKARNI (Bombay)

Why, do you think, women are working in the offices nowadays?

To win their grocer's smile.

BULO T. HARISINGANEY (Thana)

What became of Seth Dalmia's one world campaign?

They say it ended with an American wife.

MISS KAMAL (Bombay)

Does virtue satisfy man?

It would, had it been in fashion.

MANAK LAL PANWAR (Jodhpur)

Morarji is always praised to the skies by you. Are you afraid of him?

Morarji believes in love and non-violence and carries a big stick to emphasize his principles. An ordinary man would be tempted to use that stick! Morarji doesn't have to, because people reciprocate his love.

MRS. M. BRIGGS (Anantapur)

Which is the best use to which a rotten egg can be put?

Take it to the nearest political meeting.

How to make husbands speak the truth?

Don't try. If husbands speak the truth, marital beds will become graveyards of romance.

SHAIK HUSSAIN (Bellary)

Who are all the artistes that migrated to Pakistan?

Ragini, Khurshid, Nur Jehan, Neena, Shamim and Suvarnalata. The rest returned quickly.

ASHVINI KUMAR BHATTACHARJEE (New Delhi)

Is there any institution in India where people can learn cinematography?

None ! You must start in a studio as an apprentice and go up the hard way.

JASHABHAI S. PATEL (Mbale, Uganda)

Film exhibitors of this country spoil the good name of India by importing rotten and vulgar pictures. Why doesn't our popular government ban the export of such filthy pictures?

Our popular government is too popular to be sensible and efficient.

PREM KAPOOR (Kanpur)

Troubles of man began with woman. Dare you deny it?

And what about the woman's troubles? How did they begin?

JAGDISH PRASAD JAIN (Meerut)

Is God impertinent?

Oh no ! He is polite and indifferent.

I want to see you in Bombay. Where shall I meet you?

Don't bother. I shall meet you in Meerut when I come there next.

S. N. SURI (Mysore)

What is love with sight?

Married love.

S. N. SYED BUDEN (Trichinopoly)

How should we remove the colour bar: by legislation or by propaganda?

We have no colour bar. We have caste walls which can be destroyed only by educating the masses. Law can't remove old prejudices while propaganda is always suspected.

S. SARASWATI (Madras)

V. Shantaram has advertised 1949 as his own year with three pictures, "Apna Desh", "Shivshakti" and "Dahez". Is there none else to share it.

I think all others will get the year 1949 except Shantaram seeing the choice of his subjects. "Apna Desh" is no longer a secret. From the other two, one is a mythological subject while the other theme is disgustingly familiar. To arrogate the year to himself, Shantaram must not go back to something which has come on the screen so many times before.

B. L. MANDANA (Jaipur)

What makes one a leader?

A million dumb followers !

VASHU K. MAHTANI (Bombay)

Have you done anything knowing that it would make you unpopular?

What else have I been doing all these years?

Are you shy in the company of women?

Very ! And to prove it I sit right in the midst of them.

MRS. SEVERIN FERNANDEZ (Bombay)

Do you support prohibition as a state policy?

As a law abiding citizen I accept prohibition but I think it is a waste of time and state revenue.

What is the food that dead men eat?

The great dead live on their fame while death saves the little ones from their diet of dust.

K. G. THINGALAYA (Bombay)

When you eat meat do you think it is wrong?

Man is an omnivorous creature and can never live on leafy vegetables like a goat. Even the milk that we drink is a meat product. So if milk is right, meat can't be wrong.

JAWAHIR S. THANVI (Jodhpur)

At the age of 20 what was the aim of your life?

To take a steady job and support my family. That is still my aim.

KALI SADHAN GHOSH (Bankura)

Acharya Bhave has said that "Congressmen are now

L-O-N-G-E-R mileage on Firestone De Luxe CHAMPION TYRES

The late Mr. V. H. Desai still lives on the screen in "Roshni", a social story produced by Standard Pictures.

selling their old sacrifices". Do the Congressmen realize it?

They do but business is brisk and there is no time for philosophic contemplation.

THAKU T. ADWANI (Bombay)

Can't you, Mr. Patel, exhort Seth Chandulal Shah to keep away from film production instead of producing such rotten and filthy pictures like his latest "Mitti ke Khiloune"?

Chandulal Shah does not read "filmindia" and it is difficult to teach a man who boasts of his "inglis" being better than his Hindustani.

T. P. JHUNJHUNWALA (Kanpur)

Would you like your children to be critics?

I would but they stand before the mirror and flatter my work in bed. How can such people be critics? A critic begins with himself first.

POORAN CHANDRA (Lucknow)

In which country of the world are leaders most respected?

In India! Our leaders can get away with anything. We are a nation of idol worshippers who see gods in stones.

JAYANTILAL RATILAL BHATT (Kandivili)

What will happen if you and Sardar Patel exchange posts for one month?

The Sardar will get more advertisements but will bring down the sales of "filmindia". I shall make a lesser mess of his post than he will make of mine.

VIDYADHAR P. NAGARKAR (Bombay)

What is the mathematics of love?

One plus one makes one. After marriage several.

S. S. N. RAO (Jamshedpur)

How far is our government democratic?

A government becomes more democratic as the people get more disciplined and responsible. With rebels and rowdies prowling, democracy would be a social crime.

NIRMAL (Rewa)

Are there no women worshippers in any temple of the world?

In India, every home has become a temple because women worship their husbands. Not that men have become gods.

ABBAS N. MERCHANT (Nasik)

What would happen if Pakistan invented the Atom Bomb?

We would have Liaqat Ali Khan as our prime minister and Zafrulla as the foreign minister.

RS. 500|- IN 25 PRIZES EVERY MONTH

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100|-; 2nd Prize: Rs. 80|-; 3rd Prize: Rs. 50|-; 4th Prize: Rs. 40|-; 5th Prize: Rs. 30|- and 20 Consolation Prizes of Rs. 10|- each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

PRIZE WINNERS FOR MAY

1st Prize: Rs. 100|- to H. S. Venkata Rao (Mysore); 2nd Prize: Rs. 80|- to Mrs. M. Rukmini (Anantapur); 3rd Prize: Rs. 50|- to Miss Agnes Fernandez (Bombay); 4th Prize: Rs. 40|- to Om Malhotra (Ferozepore); and 5th Prize: Rs. 30|- to Miss T. Pai (Bombay) and 20 consolation prizes of Rs. 10|- each to the following:—Virsingh A. Khalsa (Ajmer); Miss Indra G. A. (Bombay); A. Viswanathan (Coonoor); H. M. L. Uberoi (Naini Tal); S. Samuel (Bombay); D. Bakshi (Bankura); A. Rashid Butt (Karachi); K. Shakuntala (Hubli); Murali D. Kakoty (Dibrugarh); Bobby Fernandez (Sawantwadi); Miss U. Pai (Bombay); Yusuf Mohamed Soliman (Port Louis, Mauritius); Miss Kala Rijhsinghani (Bombay); A. N. Narayana Rao (Mysore); Jagdish (Jodhpur); K. T. Ramachar (Waltair); M. Vasudevan Nair (Puthiyara); Mrs. Severin Fernandez (Bombay); T. P. Jhunjhunwala (Kanpur) and Ahmedullah Khan (Hyderabad Dn.). Money Orders are being sent to all the prize winners.

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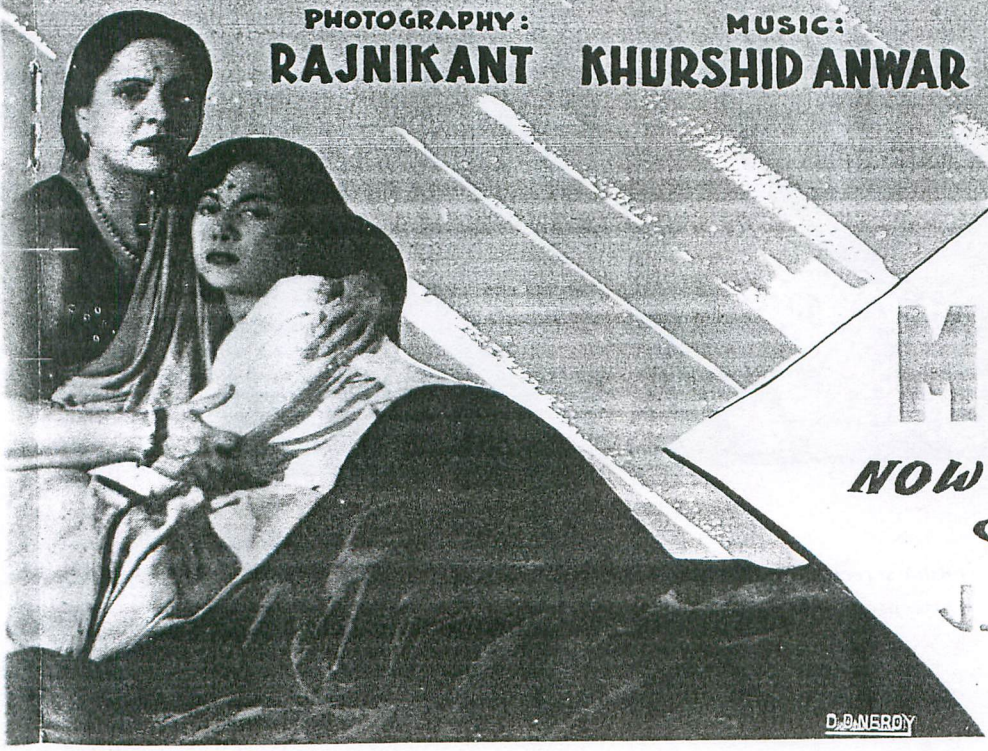

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SHEA F15

"Andaz" Draws Crowds At Liberty!

Dilip Kumar Gives His Greatest Performance!

Whenever Indian producers try to portray sophistication in their pictures they always end by being clumsy and unconvincing. Somehow Indian artistes when they try to ape Western sophisticated ways of life, they always look more funny than convincing. The assumption that fancy costumes, horse riding, perfumes, ball-room dancing and birthday parties make up for all the sophistication required in motion pictures is entirely wrong. All these are, of course, so many outward symbols of sophistication but then sophistication being an essentially mental attitude it has to be mainly expressed in an intellectual manner and with the necessary poise and personality to be completely effective. Merely dressing the dummies for monkey tricks like horse-riding and ball-room dancing cannot lend sophistication to a story.

Seen from this view point, not one character in "Andaz" succeeds in convincing us. And it is a pity that director Mehboob, who is known for vividly portraying some rare realism of life in the past, should have this time stooped to give us a story in an artificial environment entirely inconsistent with the realities of contemporary life in India. The social life which Mehboob portrays in "Andaz" is perhaps found in a few city homes but the people who live this life are in such a small minority that their life and deeds can hardly provide a theme for millions in the country. A social theme is the one which presents the problems of the masses to the masses and suggests an optimistic solution of them. The gambols of a few Westernized monkeys can hardly make a story for 350 million Indians. "Andaz" is, therefore, a story of the few for the few.

TALE OF HUMAN HEARTS !

Basically, the story of "Andaz" has some deep human values. Neena, a rich man's only daughter, is saved from a riding accident by Dilip, a young man, whose origin remains a mystery till the end. He is born in the picture on a horse back and we know nothing about his home, his parents, his occupation or his social standing till the end. The only parent of his that we see is the horse which bears his weight in the introductory sequence.

ANDAZ

Producers:	**Mehboob Productions**
Language:	**Hindustani**
Story:	**Shums Lucknavi**
Music:	**Naushad**
Photography:	**Faredoon Irani**
Audiography:	**Kaushik**
Cast:	**Nargis, Dilip Kumar, Raj Kapoor, V. H. Desai, Cuckoo etc.**
Released At:	**Liberty, Bombay**
Date of Release:	**21st March 1949**

Directed By:
MEHBOOB

Neena feels grateful and accepts Dilip as a life-long friend. Dilip misunderstands gratitude and falls in love with Neena. When Neena's father dies, according to the dramatic schedule, Neena gives half her wealth to Dilip and asks him to manage the rest. Dilip considers this as further evidence of her love for him.

Now, Rajan, another young fellow, returns from England—goodness knows after doing what ! We are told that Rajan and Neena love each other since childhood and have been waiting for each other many years. It is the ideal love that waits till eternity.

Rajan and Neena are soon married but on the marriage day Dilip wants to pack off. In a little exchange of thoughts Neena is shocked to discover that Dilip loves her very deeply. To keep the story going, Dilip, of course, chooses to stay a little longer and continue with the management of the business.

Neena goes to Simla, away from home and away from Dilip's love. Neena loves her husband and proves this by presenting him with a child, an orthodox act for a sophisticated girl. She doesn't want to return to the city and very soon the fretting of Rajan turns into suspicion. Love now suffers an eclipse of doubt and matters soon rush to a climax when

Dilip Kumar, one of our most popular artistes, gives an excellent performance in "Andaz" of Mehboob Productions.

Rajan returns with Neena to their home town. Dilip becomes aggressive in his love and Rajan becomes more suspicious and quarrelsome till at last Neena empties her revolver into Dilip's chest when he tries to enforce his affection on her.

Neena is now tried for murder and of all people Rajan accuses her of disloyalty. Neena is sentenced to transportation for life and not till then does Rajan discover, through a letter written by Dilip and hidden in a toy, that Neena loved only Rajan and no one else. There is remorse, of course, and a mad rush to the jail gates. It ends there.

A CONFUSED THEME

Mehboob probably wants to tell us that our young girls should not have male friends as such friendships are often misunderstood and prove tragic in the long run. Or does Mehboob consider friendship between a man and a woman as a symbol of Western sophistication?

This is rather an extreme view of relationship between a man and a woman. Friendship is essentially a human virtue and to deny it to our young girls is rather a strange order. Is it necessary that all friendships between men and women should end in sex relationship? Aren't there men who look upon their women friends as pals or sisters? Haven't we in India the ceremony of 'Raksha Bandhan' which ties strangers into a bond of brotherhood and gives a Muslim brother to a Hindu sister?

Or does Mehboob want our married girls to disown all previous

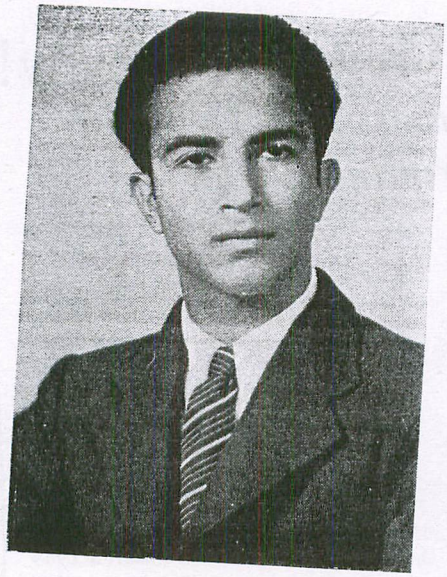
friends because her husband is unreasonably suspicious and jealous? Does he want our married girls to withdraw themselves from society and isolate themselves at the feet of their husbands? Whatever Mehboob wants to tell us, he fails to convince us in "Andaz" one way or other.

MEHBOOB BRINGS TEARS

As a motion picture, "Andaz" is an attractive piece of cinematographic art. Faredoon Irani excels himself in capturing some very beautiful outdoor scenery. The music of the picture is not quite happy. Mehboob has somehow stumbled through the sophisticated sequences of the picture and the first half of the picture drags a bit. In the latter half, where the human drama takes a pathetic turn, Mehboob vindicates his reputation as a good director and gives some extremely emotional work, in which Nargis reaches new heights. In the pathetic sequences, Mehboob succeeds in moving the audience to tears.

SUPERB TRAGEDIENNE !

From the players, Nargis gives an eloquent performance as a superb tragedienne when sighs and tears begin to punctuate the drama. This girl is great when she has to say it with tears.



Recruit G. T. Alimsingh of 16, Kanade Hostel, Poona, 4, is 21, 5'-7" knows Hindi and Urdu, can sing light film songs and has acted in school and college dramatics.

Dilip Kumar improves beyond recognition under Mehboob's direction. He casts off his usual mannerisms and becomes versatile in the role of Dilip, the frustrated lover. The way he portrays his struggle of suppressed emotions is a fine piece of histrionic art. This is easily Dilip Kumar's greatest performance so far. And yet we wish someone gives the traditional Muslim crop to his "goonda" hair running riot over his face.

Raj Kapoor plays a role that suits his personality. He lives it almost with his carefree abandon and emphatic gestures. In parts, he overdramatizes his actions but that is what Raj Kapoor actually is in life.

Cuckoo plays a sympathetic role as Sheela. For an Anglo-Indian girl, she speaks her dialogue too well at times and quite indifferently sometimes. Her movements are as graceful as her dances. She is a future hope for a good role.

And yet after all and said, done "Andaz" is an attractive picture, the second half of which is good enough to make one forget the first half.

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OUR REVIEW

"Nai Reet" Deserves To Be Banned!

Censcrs Wink At Anti-Social Picture!

"Nai Reet" produced by India Film Corporation is not at all a happy picture as it provokes none-too-sympathetic thoughts and preaches a revolutionary mode of life completely alien to our culture and traditions.

Wrongly assuming protection under the Bombay Hindu Divorce Act of 1947, the picture propagates divorce amongst the Hindus as the easiest escape from emotionally unhappy marriages and actually forges two divorces to substantiate this view point in the picture.

This, however, is an entirely wrong and illegal interpretation of the Bombay Hindu Divorce Act of 1947 which has absolutely no provision in it for obtaining a divorce if one of the parties to the divorce is merely in love with another woman on grounds of her being an educated woman. The laws of our country have not yet started taking notice of love tangles and emotional affairs in the lives of our people.

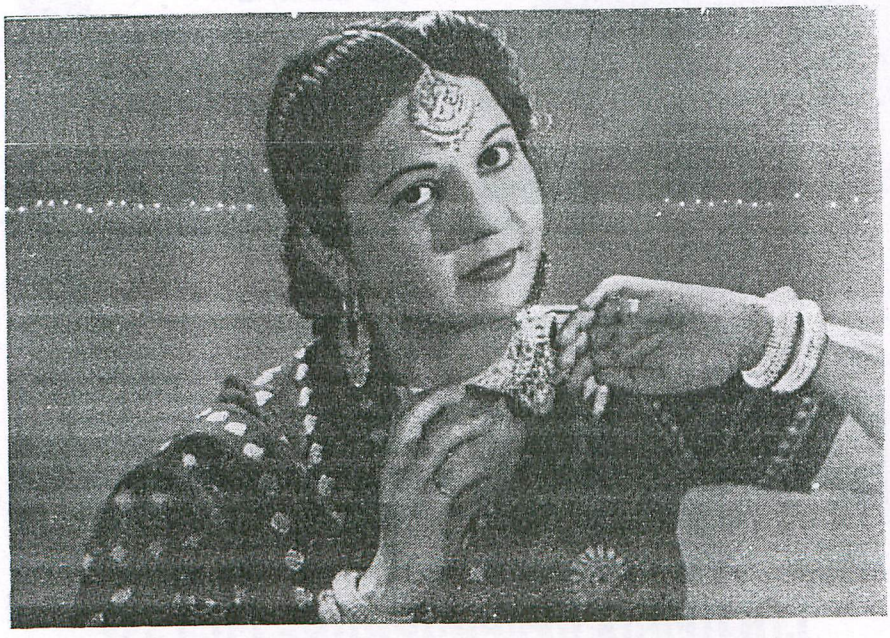
The Bombay Hindu Divorce Act of 1947 provides for a divorce on six grounds: impotency at the time of marriage; lunacy for seven years; leprosy for seven years; desertion for four years; death or disappearance for seven years and adultery with a concubine or with the opposite sex or prostitution.

NAI-REET

Producers:	**India Film Corporation**
Language:	**Hindustani**
Screenplay & Songs:	**Kumar & Gupta**
Photography:	**D. Divecha**
Audiography:	**B. N. Sharma**
Music:	**S. K. Pal**
Cast:	**Sulochana Chatterjee, Rajendra, Krishnakant, Tiwari, Badri Prasad, Geeta Bali etc.**
Released At:	**Central, Bombay**
Date of Release:	**5th March 1949**

Directed By:
S. K. OJHA

None of these legal grounds are found in "Nai Reet" where the hero, Kamlakant, divorces his wife Bindu and the other woman Jwala gets a divorce from her professor-husband, Dr. Rai. The only reason given for these two divorces is that Kamlakant falls in love with Jwala, the professor's wife, who is an educated woman and she reciprocates his love. Having met an educated woman, Kamlakant begins to dislike his own uneducated wife, with a child, even though she is shown as the usual ideal Hindu woman.



Ranjit Kumari makes "Aahuti" or "Anokhi Qurbani" an attractive picture.

DISTORTION OF SOCIAL VALUES

Do the producers mean to tell us that an ideal Hindu wife, and the mother of a child at that, should be punished with a divorce for all her virtues merely because she hasn't got some smattering of the English language?

If we are to accept this teaching as a guidance for our future life, the earlier we forget all age-old Hindu traditions the better for us.

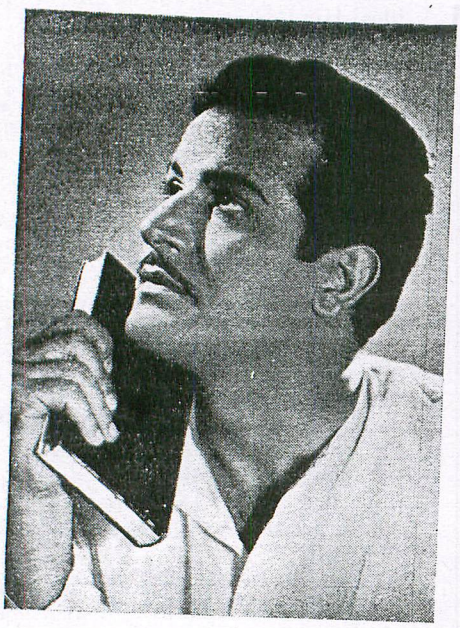
All throughout the picture, Bindu, the ideal Hindu wife, is shown as a paragon of domestic virtues worshipping her husband and not doing a single act that would hurt him even indirectly. The hero, Kamlakant, is a graduate of science, who gives his new bride a child and then goes to the city to prosecute higher studies. This man of education falls in love with his professor's young wife. The professor is shown as an old man devoted to science and has a young wife in Jwala who, though she possesses a good character, is still shown as missing sexual intimacy with her learned husband. But nowhere is it shown that her husband is either impotent or indifferent. On the other hand whenever he goes to her bedroom, Jwala, sort of freezes him with her cold indifference which compels the gentle professor to retire from the room. This educated woman, who must have married the elderly professor of her own free will, falls in love with Kamlakant, the younger man, when he appears on the scene.

TRAVESTY OF JUSTICE

Kamlakant and Jwala love each other in a chaste manner as is emphasized in the picture till both are free from their previous marital commitments.

After a lot of emotional drama, punctuated by the helpless pathos of Bindu, the ideal Hindu wife, we are suddenly told that both the divorces were granted by the same court, thus giving a license to Kamlakant and Jwala to marry after driving Bindu out of the house unceremoniously without her child.

If as new citizens of a free State, we are going to grant divorces on such flimsy grounds, the entire fibre of our ancient social order is going to be poisoned very soon.



Shyam is fast becoming a top-liner amongst our male leads. Here he is doing something to that book, in "Char Din", a social story of Rattan Pictures.

The Bombay Hindu Divorce Act of 1947 is intended to give relief to the helpless and distressed. It is a negative legislation to be used in extreme cases. But even this law does not provide a divorce for the illicit love affairs of educated married people.

Doesn't this picture, therefore, defeat the true and social spirit of the Divorce Act apart from it preaching a disgusting anti-social approach to the sacred institution of Hindu marriage?

APPEAL TO HOME MINISTER !

If this picture is allowed to encourage illicit love tangles between married persons resulting in a demoralization of our ancient social code, we are soon going to inherit the material-minded Western way of life where marital life is often identified with canine mating.

Our Home Minister, Mr. Morarji R. Desai once told us that there is more culture and education on his Censor Board than in the entire film industry. If the censoring of this picture is an evidence of the culture and education of the members of his Censor Board, we regret to state that the evidence is far from being convincing.

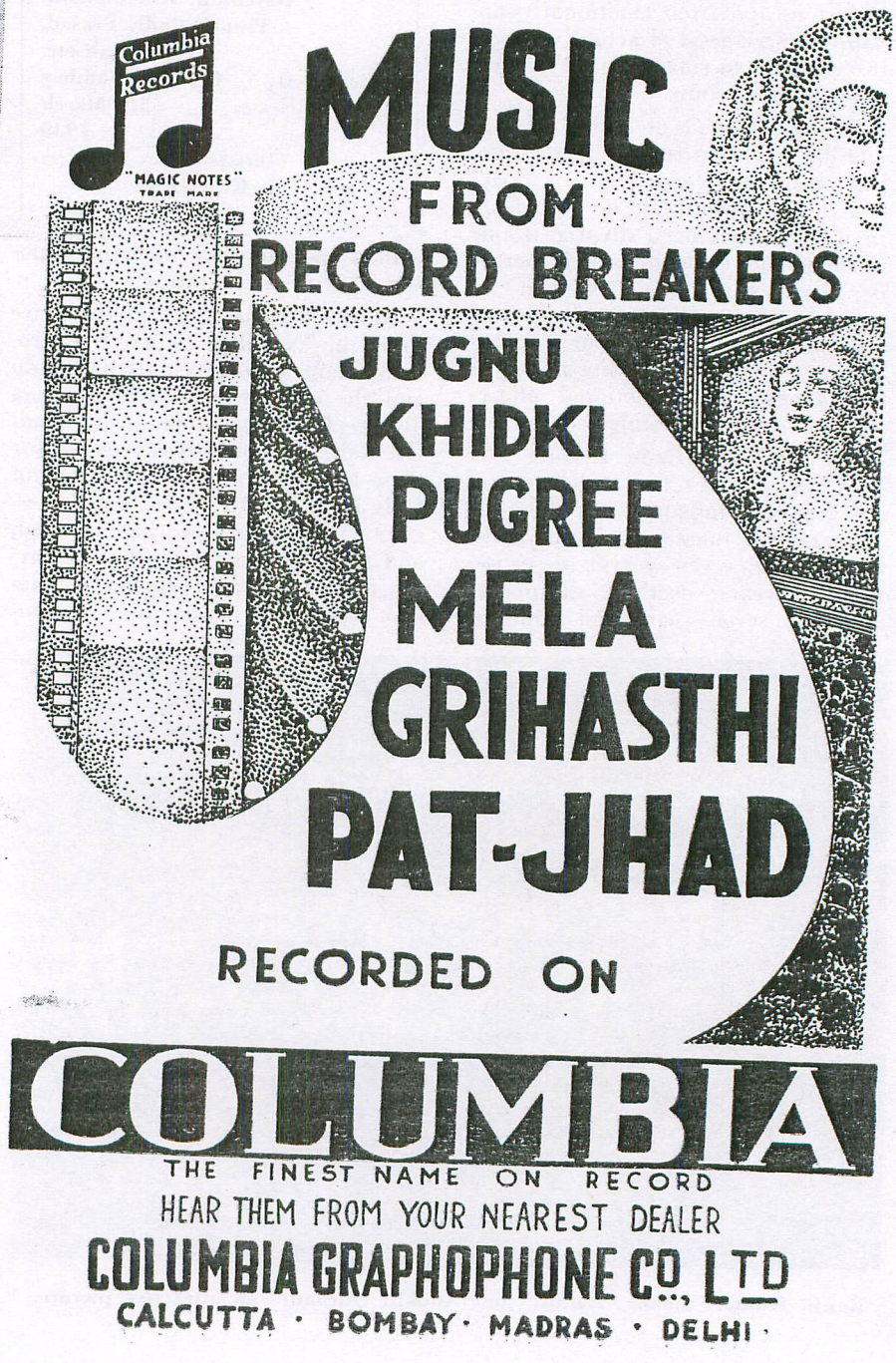
Minister Morarji Desai should see this picture himself and tell us why this picture is not banned straightaway if we are to accept his numerous professions about Hindu culture and sanctity of married life as a sincere expression of his genuine convictions.

ABETTING CRIME !

Apart from the disgustingly anti-social story, the production values of the picture are terrifically poor. The music is not at all attractive nor is the dialogue.

From the players, Sulochana Chatterjee gives a pretty good performance in the sympathetic role of "Bindu", the ideal Hindu wife. Rajendra is quite good as "Anokhe" while Geeta Bali, though she blows out her nostrils too many times like a race horse after a strenuous race, acquits herself creditably as "Jwala". Krishnakant is disappointing both in work and looks.

"Nai Reet", is a disgusting, anti-social picture and as such deserves to be banned by the censors all over India. The exhibitor who shows this picture can himself be accused of abetting anti-social activities.



OUR REVIEW

"Bazaar" Becomes A Good Entertainer!

Familiar Story Well Produced!

Quite a few stage stories from Hollywood have been used for making "Bazaar" an attractive entertainment. Amarnath always shoots his pictures carefully and "Bazaar" has therefore become also a technically pleasant picture, soothing to the eye and the ear.

The story is the familiar stage triangle which we have seen on the screen so often. An impecunious poet, Parwana, runs away from home in company with his pal Jagu to join a theatrical company. On the way they come across a gipsy camp and Jagu succeeds in picking up Koel, a gipsy dancer, as his sweetheart.

Parwana and Jagu soon cross swords with Khanna of Khanna Theatres whose main attraction is Bijli, a beautiful and temperamental dancer. Bijli is attracted by Parwana's poetry and physique and we soon see Parwana, Jagu and Koel working in Khanna Theatres.

Parwana and Bijli begin to love each other and Khanna doesn't like the look of things being himself in love with Bijli. Things soon reach a show-down stage and Bijli walks out of Khanna Theatres arm-in-arm with Parwana and his stooges. The new team tries to start its own theatre business but the love-stricken Khanna becomes vindictive and with his influence and money hounds them out from place to place till Parwana and Bijli are ruined and heartbroken. In a desperate attempt to save Parwana's poetic soul, Bijli, sacrificing her love for him, compromises matters with Khanna who helps to put Parwana on the stage once again. But, Parwana needs more than mere success to feel happy and very soon he returns heartbroken to his parental home, a sadder but wiser man.

Now Parwana dedicates himself to national service and we soon come to the climax in which Khanna realizing the intensity of Bijli's love for Parwana gracefully gives her up and all rush to a public meeting for their individual professions and confessions. Evidently any place seems to be good enough for the Punjabis to vomit their love and a large crowd does not deter Bijli from vomiting her love for Parwana on a public platform. It ends well.

BAZAAR

Producers:	Madhukar Pictures
Language:	Hindustani
Story:	K. Amarnath
Songs & Dialogue:	Q. Jalalabadi
Music:	Shyam Sunder
Photography:	M. R. Navalkar
Audiography:	V. S. Gopal Ram
Cast:	Nigar Sultana, Shyam, Gope, Cuckoo, Badri Prasad, Yaqub etc.
Released At:	Excelsior, Bombay
Date of Release:	4th March 1949

Directed By:
K. AMARNATH

WELL PRODUCED PICTURE

The story is commonplace but the framing of the picture is beautiful in parts. The songs are attractively tuned. The photography is also excellent in parts and quite pleasant generally. Amarnath's direction is good as usual, with the exception of the odd sequence in which Nigar sings a sad song through a number of public streets after leaving Khanna's home. That is rather an odd adventure in musical sighing.

Nigar plays "Bijli" pretty smartly and gives a good performance throughout. Shyam plays Parwana, the poet, rather indifferently and lacks the dreamy and distant look which is usually associated with poets. Badri Prasad does a nice little role as a national poet. Yaqub's "Khanna" fails to convince. Yaqub has now started repeating himself and gets boring in consequence. Gope does his usual bit as Jagu with Moghul putting in a couple of attractive dances.

There is plenty to entertain in "Bazaar" though there is nothing to remember. The picture has a pretty fast tempo and does not bore. It is a good entertainer with attractive music and pleasant photography.

In "Chandni Raat", a social story of Taj Mahal Pictures directed by Mr. Ahsan, Naseem gives a fine emotional portrayal.

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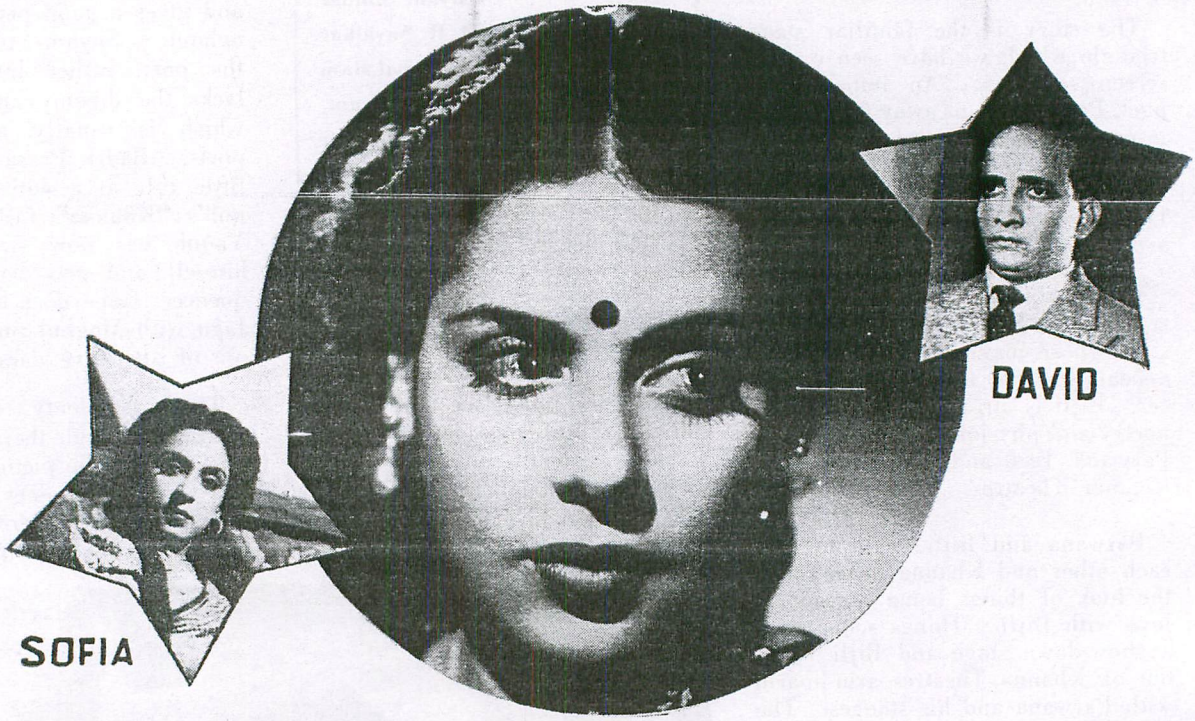


RAMOLA

Written Produced & Directed

BY

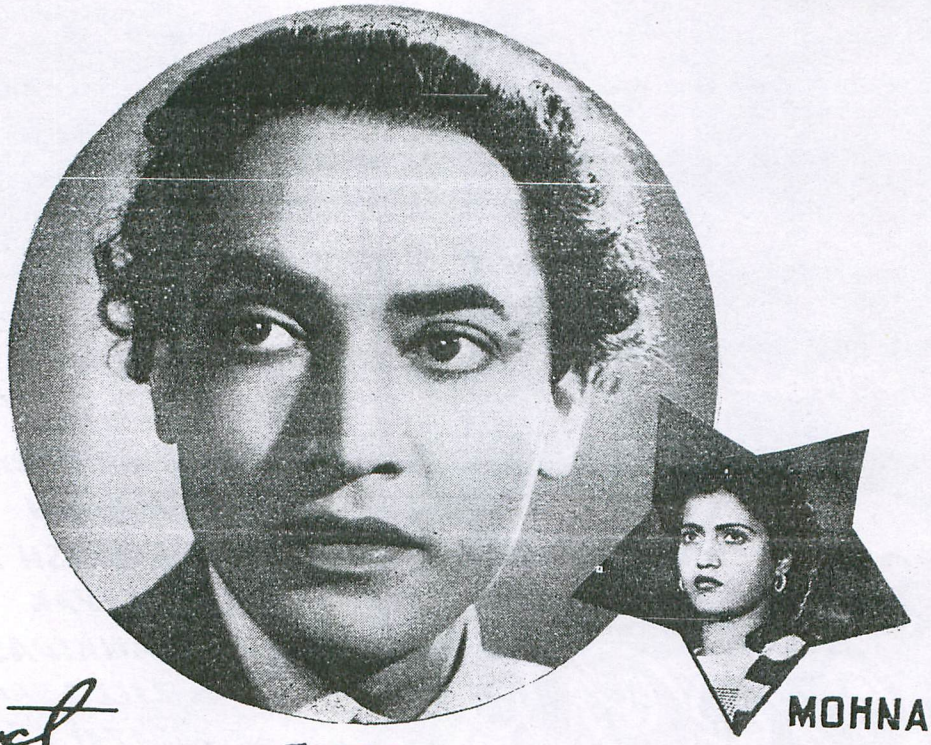
KISHORE SAHU

Music KHEMCHAND PRAKASH

HINDUSTAN CHITRA

"सावन आया रे"

AYA RE



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OUR REVIEW

"Grahasti" Slanders Education.

A Disgusting And Boring Picture Of Hindu Life !

The way idiotic pictures like "Grahasti" draw crowds one cannot help feeling that even after 35 years of film production in India, the average picturegoer has not developed any taste for art, technique, story or music in films and he still deserves nothing better than the old reactionary stories depicting the most disgraceful aspects of society wherein education, culture and progress are wrongly and ruthlessly slandered, and which provide cheap songs like those heard at "Ramlilas" and "Tamashas" and buffoonery performed by circus clowns.

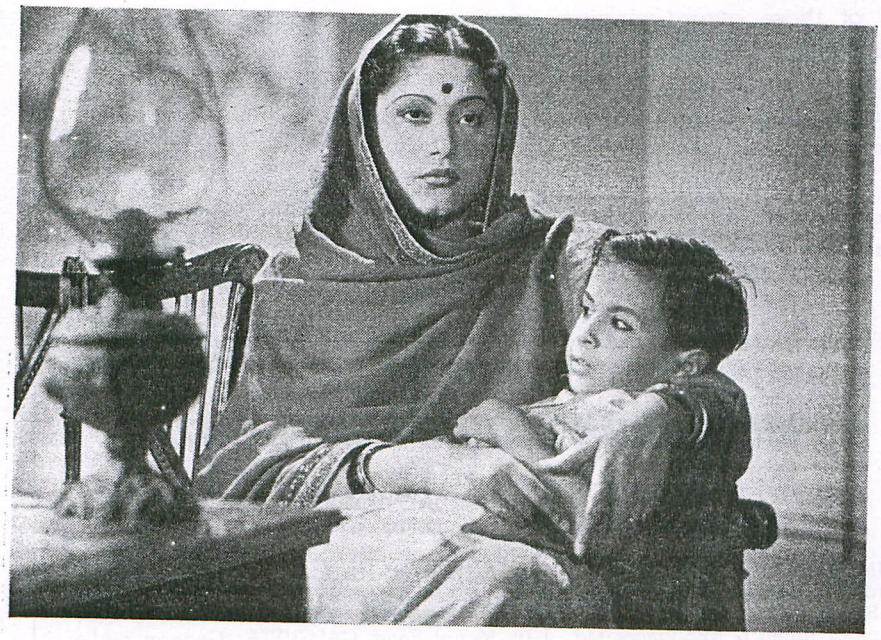
As if one Mohanlal Dave had not been enough, the film industry has now discovered his literary twin Prabhulal Dwivedi, a Gujarati playwright, whose several stage plays have largely contributed to the almost total extinction of the Gujarati Stage. This author's strength lies in painting the darkest picture of the educated young people in society and in glorifying the fast vanishing orthodoxy in which even the worst specimen of humanity must be, to his wife, her supreme lord and master and her in-laws her gods and deities in whose worship the wife must sacrifice herself—body, mind and soul.

GRAHASTI

Producers:	**Aina Pictures**
Language:	**Hindustani**
Story:	**Prabhulal Dwivedi**
Dialogue:	**Wahid Quraishi**
Songs:	**Wahid Quraishi & Shakil Badayuni**
Music:	**Ghulam Mohamad**
Photography:	**A. K. Kadam**
Audiography:	**A. A. Shaikh**
Cast:	**Sulochana Chatterji, Yakub, Kuldeep, Masood, Sharda, Pran, Mirza Musharraf, etc.**
Released At:	**Lamington, Bombay.**
Date of Release:	**31st December 1948**

Directed By
S. M. YUSUF

In the synopsis of the story the author tells us: "Whosoever you are, in whatever walk of life you may be, this is surely your story. Find yourself in it". The fact is that the various types of human beings portrayed in "Grahasti" are impossible to find anywhere in any society—both good and bad. It is an insult to society to say that it is so faithfully represented in the picture.



It is hardly necessary to tell a Bengali girl how to look after a child. Here is Sulochana Chatterjee giving a few lessons in nursery education in "Nai Reet" produced by India Film Corporation.

PERVERSE VIEW OF EDUCATION

The picture starts with Kamal (Masood) with his newly-wed wife Mohana, (Kuldeep) a girl of his own choice, coming to his village home with a widowed mother Shanta (Lalita Pawar) to her husband's family in a manner unheard of anywhere in the world—singing and dancing like a street girl. That is Prabhulal Dwivedi's conception of an educated girl with a university degree! She is likewise welcomed in the family by her sister-in-law, a village virgin, who dances before her brother and brother's wife with gestures becoming a street dancer and singing a song to teach the wife how to love and win the love of her husband. This, again, is Prabhulal Dwivedi's conception of a Hindu village virgin brought up in the traditions of a "Grahasta"—a decent, orthodox, respectable family! One always wonders in what God-forsaken corner of the world have these writers found such people whose like no one ever sees anywhere except in the films produced from their stories.

Mohana, being an educated girl, and a graduate at that, must, according to the Dwivedi notions, hate the village home and her in-laws and Kamal, as he had married an educated wife, must bid good-bye to all love and regard for his mother and sister and become a hen-pecked husband. The couple returns to Bombay after a two days' stay in the village.

In Bombay, Kamal is living in a flat in the same building in which Sunder (Yakub) and Geeta (Sulochana Chatterji) another married couple coming from the same village, occupy another flat and there is yet another tenant, Mufatlal (Mirza Musharraf) a crook living by his wits —all from the same village. Sunder is an insurance agent and his wife Geeta is the ideal Hindu cow with all the noblest feminine virtues combined in her to perfection since she had the good luck to escape college

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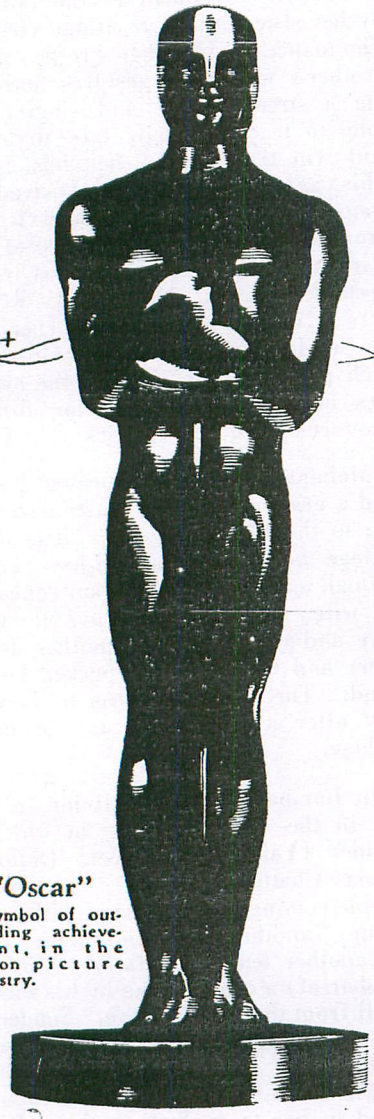

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AHMEDABAD: 4129|30 Relief Road. NAGPUR: Ushakal, Abyankar Road, Sitabuldi. DELHI: Cinefones (Delhi) Ltd., Behind Imperial Bank, Chandni Chowk. EAST PUNJAB: Cine Sales Service, Nigar Talkies Bldg., Ambala Cantt. MADRAS: General Radio & Appliances Ltd., 1-18, Mount Road. CALCUTTA: General Radio & Appliances Ltd., 10 Old Court House Street.

education and a university degree. Mohana, of course, having missed that luck, is a frivolous, pleasure-seeking, reckless, self-centered and indiscreet woman without love, affection, good manners or even a single quality of a housewife.

Mohana's reckless waste of her husband's modest earnings soon lands the couple into debts. Kamal's mother and sister who arrive in Bombay to stay with the couple are ill-treated, humiliated, insulted and Sharda is even slapped by Mohana, so that they soon leave Kamal's house in sorrow and disgust. A lucky motor accident, however, instals the mother and daughter comfortably in the house of Kumar (Pran) a rich bachelor, who is, incidentally, Kamal's employer. For no earthly reason whatever, Kumar's heart gets suddenly affected with brotherly affection for Shanta with much warmer feelings for Sharda. So a match between Kumar and Sharda is quickly arranged.

Meanwhile, Mohana, having misappropriated part of Kamal's office cash for paying for a motor car, Kamal gets into trouble. He loses his job and is threatened with criminal action, which makes him seriously ill. The unrepenting Mohana, however, not caring for anything, enjoys life with her friends and gets badly hurt in an accident which destroys her own car. And then lo! In a jiffy, wisdom dawns on Mohana who repents for her folly and suddenly develops love for her husband and regard and affection for her mother and sister-in-law. And in a minute the clouds disappear and after due apologies all around everyone is reconciled.

What can a man, with the slightest understanding of films and a taste for pictures, say of this junk—a disgusting hotchpotch of absurdities and impossibilities—from the first to the last scene? In a country which cannot boast of more than 12 per cent literacy it is no wonder that people still like seeing education being ridiculed and slandered in such a perverse manner. All this, however, makes the work of the educationists more difficult.

DISGUSTING AND BORING

The production values of the picture are crude and erratic. The music is unmusical. Among the artistes, Yakub, who contrary to his usual practice plays a sympathetic role this time, easily beats the others with his carefree, happy-go-lucky portrayal of an insurance agent. He, however, becomes boring at places with his too frequent slogan, "Khush raho pyare". Lalita Pawar also gives a good performance as the old mother. Sulochana Chatterji, as the ideal housewife, also does her bit. The rest are, well just the rest.

To sum it all, "Grahasti" is at once boring and disgusting apart from the theme being an inexcusable slander on educated women and education in general. If pictures like this are allowed to run without any check, education is certainly not going to be a very popular item of our national life.

THE FILM IS THE THING

– AND NO WONDER TODAY THE FIRST CHOICE OF ALL PRODUCERS IS

SOUND, NEGATIVE, POSITIVE FILM

APPLY

FAMOUS CINE LABORATORY

Proprietors GOVINDRAM BROTHERS LTD.

156 TARDEO ROAD BOMBAY 7.

"I am to say Maulana Sahib has been taking interest in the venture sponsored by the National Education & Information Films Ltd and will continue to take interest in it as its full significance and advantages to Education are quite obvious."

Private Secretary to the Hon'ble Minister for Education. Govt. of India

" There is little doubt that the imparting of education and the dissemination of useful information to the people of the rural areas in order to make them worthy citizens of India can be more effectively done through the medium of films.

I believe that rather than the written or spoken word, educational films will prove more effective in bringing about an increased awareness of the tasks lying ahead of us and of the necessity to work for the raising of the standard of life of the people so that we can build up a strong and prosperous India as soon as possible.

I wish the National Education and Information Films Ltd., every success in their undertaking."

Hon'ble MORARJI DESAI.
(Home Minister Govt. of Bombay).

Central Advisory Council

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THE NATIONAL EDUCATION & INFORMATION FILMS LTD.

National House, Tulloch Road, Apollo Bunder, BOMBAY.

AT HOME AND ABROAD

FRIENDLY GESTURE

Madras, March 19.

After the recent Inter-Dominion Agreement between India and Pakistan, concluded at New Delhi on the 14th December 1948 to foster better relations between the two Dominions, the Government of Madras have instructed the Provincial Board of Film Censors not to certify any film or reel which contains harmful propaganda against the sister dominion.

The other provincial governments should now issue similar directives so that films become only vehicles of entertainment which we need so badly in the country today.

STUDENTS TEACHING NOW

Cambridge (Massachusetts), March 16.

A group of 54 students of Harvard University and a few girls of Radcliffe College have produced a 3000 feet silent film called, "The Touch of the Times" to show Hollywood what type of pictures they should really produce.

The company christened Ivy Films, was founded by 22-year old William L. Alden of Wellesley. It took two years, 1400 dollars and literally blood which the students sold at 25 dollars a pint to buy the film. During the production, they had to dodge Boston policemen and spend three nights in a subway car to 'shoot' one scene. The film is reported to be a "comic fantasy" with a single swift kiss in the entire length of the film.

Said Mr. Alden, "So much trash is coming out of Hollywood these days that if a few artistic films could be made, may be people would demand a change."

Hollywood's misrepresentation of American and other life is too well-known and the students deserve congratulations on their new enterprise. We wonder if some spirited Indian students will do something like this to improve the quality of Indian pictures which is fast deteriorating.

But that is hoping too much. Indian students had no guts even to protest against "Jugnu", which slandered college life in India.

SAMPLE OF FRIENDSHIP?

Calcutta, March 21.

The East Pakistan censors have banned the exhibition of the Indian Dominion Flag and national slogans in Indian films imported into Pakistan.

Intimating this to the Bengal Motion Picture Association of Calcutta, the East Bengal Board of Censors expressed the opinion that, "for the present it would be inadvisable in the interests of both producers and distributors of films, to allow such films to be shown in Pakistan".

Mr. Santosh Kumar Basu, India's Deputy High Commissioner at Dacca, is taking up the matter with the East Bengal authorities.

BETTER SHOWMANSHIP REQUIRED

Lucknow, March 17.

Several persons were injured when the police opened fire on a cinema crowd at Agra on Tuesday, the 15th March.

It is stated that the projector failed during a show and the annoyed audience tore down the screen and damaged the furniture. The police used "lathi" at first to disperse the crowd and later opened fire to control the unruly crowd.

Forty-seven persons were arrested on the spot and the injured were admitted to the hospital.

OLD ORDER CONTINUES !

Calcutta, March 19.

The following members have been elected to the West Bengal Board of Film Censors and will hold office from March 1949 for one year. They are: 1. The Commissioner of Police, Calcutta (ex-officio), President; 2. The Director of Publicity, West Bengal (ex-officio); 3. The Secretary to the Government of West Bengal, Home Department (ex-officio); 4. The Secretary to the Government of West Bengal (ex-officio); 5. An officer to be nominated by the Area Commander, Bengal, Bihar and Orissa Area; 6. Janab I. A. Hafisjee; 7. Nominee of Corporation of Calcutta; 8. The Hon. Mrs. S. K. Sinha; 9. Shri Jnananjan Niyogi; 10. Mr. J. R. Walker, M.L.A.; 11. Shri Lakshminivas Birla and 12. Shri Satya Charan Law. The Deputy Commissioner of Police Headquarters, Calcutta, is ex-officio Secretary of the Board.

That is a funny crowd of persons to censor films under a white-cap government. Out of 12 members there are 5 officials and with the exception of I. A. Hafisjee, not one from the remaining can claim any experience of film censoring.

Considering that film censorship is a vital phase of our national life, one wonders why Premier B. C. Roy could not have got a more representative crowd on his Censor Board.

By the way, Hafisjee is an M.G.M. man and his position is bound to be a bit awkward whenever M.G.M. pictures are being censored.

With tantalizing defiance Madhubala invites Jairaj to do his worst—or is it best?—in "Singaar" a social story of Haldia-Nanda Productions.

Here is GREATNESS!

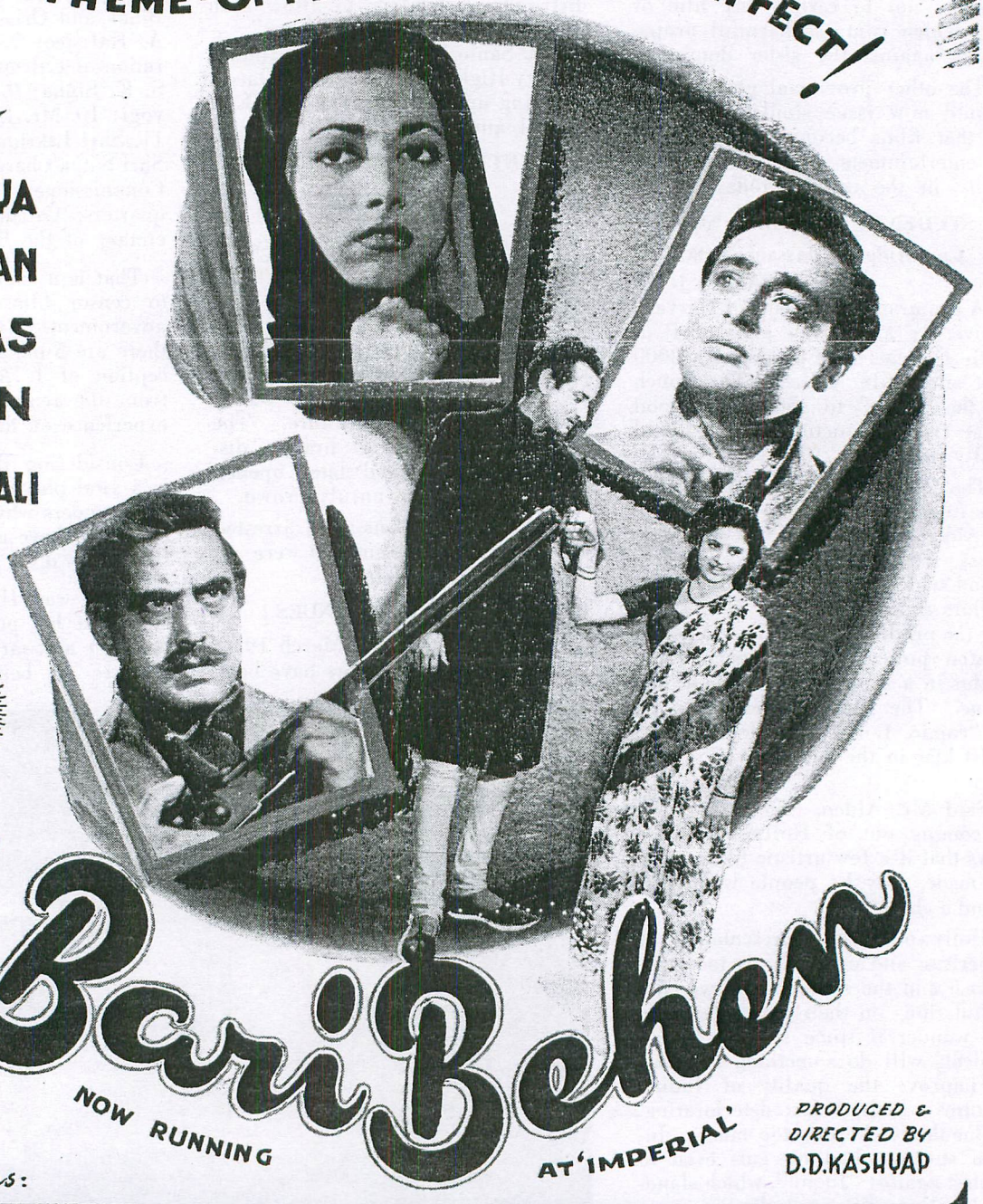
OF THEME - OF PERFORMANCE - OF EFFECT!

★

SURAIYA
REHMAN
ULLHAS
PRAN
and
GEETABALI

in

FAMOUS
PICTURES'



Bari Behen

NOW RUNNING AT 'IMPERIAL'

PRODUCED & DIRECTED BY
D.D.KASHYAP

Sole Distributors:

FAMOUS PICTURES LTD.

534, SANDHURST BRIDGE
BOMBAY. 7

This is a family situation from "Thes" a social story of Oriental Pictures.

But Hafisjee has gone through many awkward situations in the past.

SCRAMBLE FOR STORY

Calcutta, March 17.

Before Justice J. P. Mitter of the Calcutta High Court, Shambhu Nath Barick succeeded in obtaining an injunction against Kanan Devi, the well-known actress, restraining her from producing and distributing a film based on "Chandranath", a novel written by the late Sarat Chandra Chatterjee.

It seems that the rights of this novel were previously acquired by Mr. B. N. Sircar of New Theatres but they were relinquished in favour of Shambu Nath.

Kanan had to pay the costs of the suit.

ONE MORE PERHAPS !

Madras, March 11.

Presiding at the first anniversary of the Film Fans' Association on Wednesday, the 9th March, Mr. M. Bhaktavatsalam, Public Works Minister stressed the need for raising the standard of films, the provision of more amenities and conveniences to the public in theatres and to encourage more people to learn Hindustani in order to take, "our legitimate share in the administration of our country" in the years to come.

The object of this Association is to create 'a miniature public' which will criticise fearlessly all films produced in the province. We have previously heard of several other Associations talking tall at anniversary celebrations but bad pictures continue to be exhibited all the same.

A CRADLE DESIGNER !

Hollywood, March 30.

Hollywood star, Diana Lynn, got married to John Lindsay, a wealthy young architect of Los Angeles.

An architect is the right man to marry to build a home.

BONFIRE !

Bombay, March 29.

A fire broke out in the film storage department of the Famous Cine Laboratories, Haines Road, Mahalaxmi, Bombay, on Tuesday the 29th March, causing damage to the extent of Rs. 1,50,000.

It is reported that some of the film producers and distributors were warned about the room being unsafe for storage of films and they had therefore removed the stocks. Only some films belonging to the R.K.O. and the Indian Film Circuit were stored there. One of the pictures which was destroyed was "Joan of Arc".

Film fires have become such a regular feature of the film industry that no one seems to bother about them any more. So long as some celluloid junk is destroyed, without any toll of human lives, it is o.k. with us.

A WEEK'S RELIEF !

Nagpur, April 8.

All cinemas in the C.P. and Berar province remained closed for a week beginning from Friday, the 1st of April to Thursday, the 7th April, as a protest against the enhancement of Entertainment Tax to 50 % on cinema tickets.

Mohana has curves in her contour which make Shyam wonder in " Char Din " a social story produced and directed by M. Sadiq.

FOR TERRITORIAL RIGHTS CONTACT :—

VARMA FILMS

Tinwala Building, Tribhuvan Road, BOMBAY 4,

The provincial government, however, have accepted a few recommendations as follows:—Tickets priced at two annas and less will be tax free while those priced between two annas and four annas will be taxed one anna. Tickets above four annas will be charged 50 % tax.

STRONG MAN ACT !

Hollywood, March 30.

James Mason, popularly known as the strong man of the screen and his wife, Pamela, became parents to a baby girl.

VICTOR'S VICTORY !

Hollywood, March 30.

Film actor, Victor Mc Laglen, an old-timer, at last made Mrs. Margaret Pumphrey his wife. Before Mrs. Margaret became Mrs. Mc Laglen, she was a long-time family friend.

NO MORE CROONING !

Hollywood, March 30.

Dick Haymes, popular singer of the screen, has separated from Joanne Dru.

Joanne Dru, however, is busy working in "Red River" and seems to have got over the shock already.

ARTIE'S QUEUE !

Hollywood, March 30.

Much-in-the-news novelist, Kathleen Winsor, the sixth wife of band leader Artie Shaw, won a Reno decree.

Kathleen had used for divorce a few months ago on grounds of cruelty.

"MAD" GUY !

Hollywood, March 30.

Barbara Ford was granted a divorce from film actor, Robert Walker.

This was on the grounds that Barbara was sent home to her parents after five weeks of marriage. Meanwhile, Bob is undergoing treatment at the Menninger Psychiatric Clinic while Barbara is working ten hours a day in "She wore a yellow ribbon".

AT LAST !

Hollywood, March 30.

After many postponements, Hollywood star, Wanda Hendrix and Audie Murphy became man and wife.

NO MORE FOOLING !

Hollywood, March 25.

Joseph Cawthorn, well-known stage and screen comedian died in his home in Beverley Hills, at the age of 81. One of his best known roles in films was in "Naughty Marietta". Starting his career at the age of four, he worked for over seventy years and appeared in more than 50 pictures during his Hollywood screen career.

INSURING POACHING !

Hollywood, March 28.

Eric Johnston, president of the Motion Picture Association of America, has proposed the setting up of a body to be called The World Economic Corporation with a capital of $ 1,000,000,000 to be used for guaranteeing U.S. investors against loss through nationalization and confiscation of their capital invested in foreign countries.

Said Eric, "This corporation will not guarantee investments against losses incurred in the ordinary course of business because I want investments abroad to be developed with business acumen and enterprise. And it will not guarantee a return on investments.

What about our silver-haired "Eric"?

BLOWN OFF !

Dacca, March 19.

The roof of a local cinema house collapsed, on Friday the 18th March, injuring 8 persons.

The collapse of the roof, is reported to be due to the storm which blew over Dacca. The injured people were discharged from the hospital after first-aid.

But who is paying for the broken skulls?

HULLO, MORARJI !

Calcutta, March 11.

In spite of strong protests from film producers, exhibitors and distributors, the Bengal Legislative Assembly passed the Finance Minister's Bill to enhance the Entertainment Tax on the 5th March.

The enhanced rates of the entertainment tax on cinema tickets as passed by the House are as follows:—Tickets priced at more than 3 annas and not more than Re. 1|- will be taxed at 25 % of their prices; Tickets priced at more than Re. 1|- and not more than Rs. 3|- at the rate of 50 % and tickets priced at more than Rs. 3|- at the rate of 75 %. The complimentary tickets will be taxed at the same enhanced rates as priced tickets of corresponding classes.

Why does not Minister Morarji Desai tax complimentary tickets?

ASK STALIN !

London, March 20.

Under a new agreement between England and Russia regarding the exchange of their films, England is to send 11 films to Soviet Russia in exchange for 11 Soviet films. Which means that for every British film shown in Russia, one Russian film will be shown in England .

The Russian films will be seen in England alright but will the English films be ever shown in Russia? And who will check up behind the Iron Curtain?

Shyam and Nigar make a splendid team of carefree lovers in "Bazaar" produced by Madhukar Pictures.

READY FOR RELEASE

जय-भीम

JAI-BHIM — A big action full Hindi Mythological Costume presentation, — the name indicates.

वंदे मातरम्

VANDE MATARAM — A pathetic Hindi Social for every brother who loves his little sister.

सीता-हरण

Some artistes as in Seeta-Swayamvar, the same dialogue writer, same music director contribute to produce its more thrilling sequel in the same Prabhat Studio, POONA.

RATNAMALA ☆ VISHWAS (Rajkamal Hero) ☆ PREMKANT
KUSUM DESHPANDE ☆ VASANT THENGDI
The Great Bismillah Sanai and thousand others

Just Ready For Release

A few provinces of each open for distribution

NAVA ZANKAR PRODUCTIONS

Produced in **PRABHAT STUDIO** : MADIVALE COLONY, POONA 2.

SOME CHANGE !

Hollywood, March 25.

Recently chosen as "Miss Alaska" in an Eskimo beauty contest, Miss Quianna is the first Eskimo girl to feature in a Hollywood picture called "Arctic Manhunt".

Now that the "hunt" is on, we expect to see more Eskimo belles in Hollywood pictures in future. Some relief from Hedys and Hayworths.

BRITISH FILM SCORE !

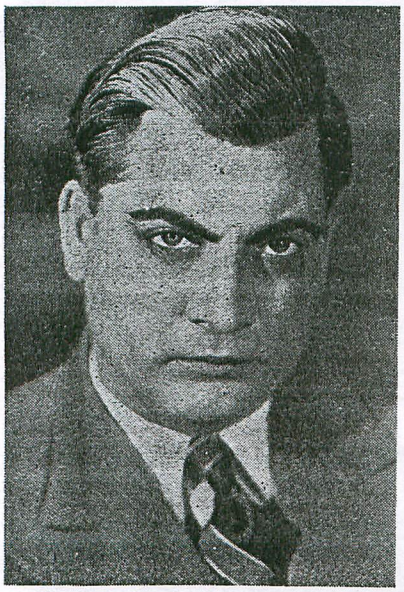
Hollywood, April 3.

At the recent annual voting of the Academy of Motion Pictures Arts and Sciences in Hollywood, Sir Laurence Olivier won laurels as the "best actor of the year" for his performance in "Hamlet", and Jane Wyman as the "best actress of the year", for her performance in "Johnny Belinda".

The best film of the year was "Hamlet", produced by Sir Laurence Olivier. "Hamlet" also received three minor prizes—for black and white art direction, for black and white set direction and for black and white costume design.

Mr. J. Arthur Rank's film. "The Red Shoes" won an Oscar for "the best picture for a colour production" and the prize for "the best musical score of any domestic or foreign picture.

A LION AT REST !



Chandramohan

Bombay, April 2.

Chandramohan, the great character actor of Indian films, died of heart failure at his residence. Bilkha House, in Bombay, at 10-15 A.M. on Saturday 2nd April 1949.

Blessed with a dynamic personality, a pair of unique eyes and a remarkable talent for acting and diction. Chandramohan easily reached the top of his career without the help of any producer or director. His versatile personality as a superb character-actor lent caste to many an ambitious director who, after a single great performance by Chandramohan, was himself recognized as a filmcraftsman.

Born on the 24th July 1906 at Narsinghpur in the Central Provinces, Chandramohan Watal belonged to a cultured family of Kashmiri Pundits. After a good education, he took up work with a film distributing firm in Delhi and during one of his business tours was picked up by the Prabhat Film Company of Poona to star in their picture, "Amrit Manthan".

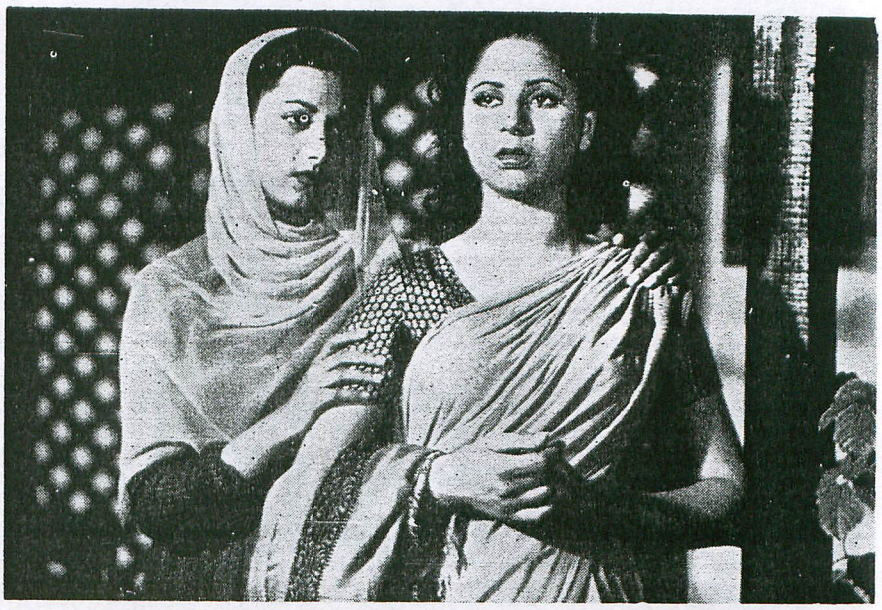
Syed Fateh Lal, the great artist of Prabhat, was so much fascinated by Chandramohan's unique eyes that he would sit for hours looking at them wondering how they would be received on the screen.

With his very first picture, Chandramohan arrived and was soon hailed as the greatest character-actor of the Indian screen. After "Amrit Manthan", he worked in numerous pictures, some of his big hits being: "Dharmatma", "Amar Jyoti", "Pukar", "Draupadi", "Shaheed" and "Shakuntala".

Leonine in bearing and noble in character, Chandramohan was recognized as a great friend and sportsman to whom all rushed in their hour of need.

Never again will this great actor be replaced. For, the lambs of the day can never reach the stature of the lion that died.

May his soul rest in peace !



Suraiya and Geeta Bali make a splendid team in "Bari Bahen" a social picture produced by Famous Pictures.

MISUSED !

Moscow, April 7.

It is reported that the "Children of the Earth" an Indian picture directed by K. Ahmed Abbas, had its preview in Moscow on the night of 5th April at the Soviet Ministry of Cinematography. It was, of course, a private showing to the Soviet officials.

The Soviet evening newspaper "Vechcaniaia Moskva" said the film "shows the hard and hopeless life of the Indian peasant".

Thus the Indian Government unwittingly provided to the Soviets one more argument for Communism in India.

Why can't we scrutinize our films from all angles before letting them go out of the country?

Music
PT. HUSNLAL-BHAGATRAM

Directed by
RAVINDRA DAVE

A KULDIP PICTURES LTD. PRODUCTION

STARRING: **Gulab, Yashodhara Katju, Sofia, Raj Mehra & OM PRAKASH.**

Written by: **M. R. BHAKHRI**

Production Controlled by: **L. R. BHAKHRI.**

KULDEEP PICTURES LTD., SARITA VILLA ANDHERI.

Woes & Echoes

(This is the readers' forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

VERY SORRY !

"Our attention has been drawn to a report published in the latest issue of your esteemed journal where you have referred to our President, Mr. S. F. Hasnain, as "Pakistan returned". We may tell you that the above remark is not correct as Mr. Hasnain has never shifted nor intended to shift from this place. In all fairness we request you to please make the necessary correction in your next issue and oblige. Would it be too much to expect this favour from you?"

(We are informed that Mr. Hasnain's brother, S. Fazli is in Pakistan. Ed.)

BOMBAY. *Fazli Brothers Ltd.*

"MELA" & CENSORS !

"Recently I happened to see "gentle" Jamsu's "Mela", a "Hila Wadia Production" at the local Majestic. It was, of course, a social picture; whatever that word "social" may mean to our producers being beside the point. Yet there was one very important role in this picture which was not only glaringly anti-social but was actually an insult to the Indian Army. The role was that of Mehkoo, played by Jeevan. This role was intended to provide laughter for the audience but it succeeded in creating ridicule and in exposing the utter bankruptcy and stupidity of the story writer and director respectively. The disgusting way in which Jeevan portrays this role is beyond description. It reminds us of the good old stunt pictures which Jamshed Wadia used to produce so successfully in the good old days, for the entertainment of our little brothers and sisters. Having raised himself from the stunt to the social plane we expected him to adhere to the fundamental principles of decency; but it is too much to expect from our producers anything sensible or clean in entertainment.

"It is a pity that when our Government is trying its best to bring about a better understanding between our soldier and the common man which was so sadly lacking under the British boot, our producers are doing their utmost to ridicule our ex-army men. Is this not a job for our censors? If they cannot differentiate between social and anti-social elements why on earth do they occupy the censor board? Aren't there a dozen men competent enough, out of the 350 millions of India to save our masses from the regular doses of poison prescribed by our producers?

BANGALORE. *V. K. Fazlur Rahman.*

This fellow, Kishore Sahu, always takes his heroines into the moonlight and uses the shadows for his romantic designs. Here is Ramola in "Sawan Aya Re" with Kishore in "to be or not to be" mood.

NEW DRAWING ROOM GAME !

"I have been a regular reader of "filmindia" and have found that the fare offered in the Editor's Mail columns is really excellent and of a uniformly high standard. I tried some of the questions answered by you on my talented and highly educated friends, a few of them possessing university degrees running into three lines, challenging them to produce answers of the quality offered by you. But their answers miserably failed to make any impression.

"Apart from the highly entertaining value of the answers, one abiding and constructive quality I have observed in them with immense joy and gratification, which any discerning reader is sure to notice, is that underlying your answers is the subtle current of the gospel of work, hard work and still hard work.

"Who will deny that the future of our nation depends upon the complete elimination of our traditional apathy and fatalistic outlook and the practice, with heart and soul, of the gospel of work by our people."

BOMBAY. *S. V. Borkar.*

EYE-WASH, PERHAPS !

"In your October issue of "filmindia" you wrote that drastic action has been ordered by Dr. B. C. Roy, Premier of West Bengal, with regard to the eighteen new cinema houses recently constructed in Calcutta. It is also stated that if it is found that building materials were procured by illegal means, the Government will launch legal proceedings against such cinema owners. But I wonder how new cinemas are still under construction and are throwing bigger and bigger shadows day by day, with no proof in all cases that they are procuring all the materials by legal means.

"We are in dark whether our popular Government has actually made

SUMATEE STARS & SHINES ! —

PROD'ICER—DIRECTOR: **VASANT JOGLEKAR**—a Box-office Name ! ! !

Thundering Popularity just with the Maiden Hit !!!

Poet COWPER Challenged by the Renowned Marathi Lady-Novelist ! ! ! !

"Not Ignorance but MARRIAGE Is BLISS

'BETROTHAL'

मीरा चित्र

साखरपुडा

Story, Scenario and Dialogue by
Miss Vibhavaree Shirurkar, B.A.

Music by
VASANT DESAI

Songs by
Miss Sanjeevanee Marathe, B.A.

Co-starring for the first time—
SUMATEE GUPTE
Baburao Pendharkar
DAMUANNA Malvankar
with
Ramchandra Varde
Parsharam Samant
Nalini Dere, Indumatee,
Baby Nalini & Indira,
Anant Sule, Moru, Tarabai

Sumatee Gupte who, in the opinion of the "Blitz" shines in **"SAKHARPUDA"**, The **"Meera"** Chitra

Produced & Directed by : **VASANT JOGLEKAR** who, in the opinion of the "Eve's Weekly" has become a 'Box-office' name !

Camera : **KUMAR JAYVANT**

Sound : **SUDHAKAR THAKAR**

In Second Month at
BOMBAY MAJESTIC

'PRATIBHA'
Release No. 7

PRATIBHA'S Shining — 6 Box-office Releases

PRATIBHA

(1) **Shanta Apte** in "Mandir" by Vinayak.

(2) **Shobhana Samarth** in "Barat" by Gunjal of "Mother India"

(3) **Leela Chitnis** in "Ghar Ghar Ki Kahani".

(4) **Nalini Jayvant** in "Phirbhi Apna Hai"

(5) **Rani Premlata** in "Mahasati Anasooya"

(6) "Raja Harischandra"

PRATIBHA

"PRATIBHA" PICTURES

PAREKH STREET
BOMBAY: 4.

searching enquiries into the procurement of materials by these people and if any legal proceedings have at all been launched against some of these cinema owners."

CALCUTTA. *Jagdish Prashad Shah.*

SAHU'S 'SAJAN' !

"The other day I saw Filmistan's "Sajan", a picture produced and directed by that talented artiste Kishore Sahu. But in writing and directing this picture Kishore seems to have left behind his talents for future use. First and foremost there is no story at all in this picture. It is a strange concoction of absurd incidents which at once defy all imagination and intelligence. Imagine a son of a loving mother returning home from England after eleven years' absence, meeting with an accident and going astray while a waster, contrary in every respect, physically, mentally and habitually to the England-returned fellow palming off as the son of that loving mother. He does not stop at that but goes on to claim the heroine, who is already married to the other guy, as his own wife. Just for a moment imagine Ramesh Gupta palming off as Ashok Kumar. Can even a fool's imagination stretch to such an extent? In addition Ramesh Gupta makes a farce of the whole show by his stupid acting.

"Another impossible incident is when Kamla, a daughter-in-law of a respectable family, runs away from home and joins a group of gypsies. Immediately she starts swaying and swinging her hips as if she had been a professional street dancer all her life. When she comes home disguised as Radhia, the gypsy girl, no one in the house, including the faithful servant, recognizes her; whereas everyone in the audience who has seen Rehana only for one and a half hours can make her out. Do all these absurd incidents speak for Kishore Sahu's intellectual stature for which he is noted in our film industry? Yes, "Sajan" has unmade Kishore's genius which made "Raja" a notable milestone in the progress of our film industry."

BANGALORE. *V. K. Fazlur Rahman.*

AGREED !

"I fully appreciate the views expressed by you in your article "Government must stop this racket". Since our independence, it is a daily wail of our Government that their financial position is far from satisfactory. In the light of this, the money that is being provided to those who visit Hollywood or America for cashing their junk without bringing any prestige to our country, is in my opinion, a criminal waste of money, every anna of which our country badly needs.

"I suggest that instead of sending Indian money and men to popularise Indian Films in the U.S.A., our Government should invite foreign technicians to train our producers to raise the present standard of our film production."

JOGESHWARI. *Nari C. Rao.*

KEEP PRAYING !

"We have at present in Bangalore about 30 theatres, definitely too many for a population of about four lacs. We have clubs, parks and gardens where one could get entertainment in plenty. In spite of all these, we find that new theatres are springing up like mushrooms.

AWAIT

Late V. H. Desai &
HIS LAST ACT

IN

ROSHNI

Next Change at

NOVELTY – NEPTUNE & SURYA TALKIES

WITH

REHANA ★ MUMTAZ ALI ★ NIHAL

SOFIA ★ BENJAMIN

Music
C. RAMCHANDRA

Songs, Dialogue & Screen Play
P. L. SANTOSHI

& HE DID IT WELL

IN

ROSHNI

the year's most dynamic comedy

DIRECTED BY:

RAMANLAL DESAI

Released through:

CENTRAL FILM DISTRIBUTORS LTD.,
321, KUMUD VILLA,
Vithalbhai Patel Road, BOMBAY 4.

Recruit Sardari Lal Sharma of Room No. 51, Council House, New Delhi, is 26, 5'-9", has worked on the amateur stage winning several prizes. He can also sing.

"Just now three theatres are under construction and it passes our imagination how they get hold of steel and cement, while it is denied to the bona-fide builders of dwelling houses. There is a Congress Government in power here, and I don't understand why they are keeping quiet over this. Surely there seems to be some wire-pulling behind all this. Only recently Sardar Patel praised the Mysore Government, but I doubt whether they deserve all the praise. Let us hope that the new theatres will be utilized for some immediate deserving purpose rather than for exhibiting filthy pictures."

BANGALORE. *K. Balachandar.*

SURGICAL REMINDER !

"A fortnight ago, after a very long time, I had the pleasure of seeing something sensible and artistic on the Indian screen. It was Famous Pictures' lyrical short entitled "Bapu ki Amar Kahani" which was screened along with "Pyar ki Jeet" at the local Prabhat. The background song was absolutely first rate, the writer having used his brains in bringing out all the important incidents from the life of Bapuji in a most lyrical manner. The idea of using statues for the Mahatma's role was an excellent one. It speaks volumes for those who were responsible for this idea and our hats off to Baburao Pai, the Famous chief, for giving us a memorable documentary on the life of the noblest son of India.

"The only flaw in an otherwise excellent film was the scene when the Mountbattens were shown twice, mourning at the cremation ceremony. Having known for centuries the crocodile tears which the Britisher sheds for others, there was no necessity to show the close-ups of the Mountbattens twice when only mid-shots of most of our leaders were shown only once. This scene reminded me of the past when there was undue respect for the Britisher. Termed the 'most popular Viceroy', Mountbatten gave "the unkindest cut of all", a cut which paralysed the Con-

Recruit B. L. Khanna, of "Ram Bhavan", 4, Darya Ganj, Delhi, is 5'-7", knows Hindi and Urdu, knows singing, swimming, riding and driving and has worked in amateur theatrical plays.

gress into accepting, against all its pledges and principles, the unfortunate division of our motherland. It will enhance the beauty of the film if that scene is shown only once without undue emphasis. Will Mr. Baburao Pai oblige?"

BANGALORE.

V. K. Fazlur Rahman.

WAITING FOR "OSCAR"

"Art without appreciation becomes meaningless, more so with the film artistes, to whom encouragement means a lot more than what meets the eye.

"Art, in the western countries, has been revolutionised and it has put its best foot forward, in the above direction, a trend which unfortunately is so greatly needed but so little thought of in India. The U.S.A. has set a welcome precedent by honouring its film artistes with the coveted "Oscar". Every year the Academy Awards are distributed to the best actor, the best actress and even the best supporting stars, of the year. The sterling contribution to the success of such films by the persons behind the screen is also taken into account. For their technical contribution they are honoured with Awards for "Best Photography", "Best Sound Recording", Best Direction" and so on.

"The IMPPA should take a tip and see that this wholesome system be introduced. This will not only spell the advent of healthy competition among our stars but also a keener appreciation of art."

BOMBAY. *S. M. Pandit.*

ASK SHUKLA !

"Do you know that cinema is going to be a costly affair in C.P. & Berar with effect from the beginning of the new year? What a fertile brain the C.P. Ministers have got, that out of all the provinces they have deemed it necessary and useful to enhance the entertainment tax by 50 %. Is this a blessing of our new-

Recruit Gur Saran Chopra c|o L. Bhag mall Chopra, Railway Road, Hoshiarpur, is 21, 5'-4", speaks Hindi, Urdu and Punjabi, knows singing, swimming and riding and has won prizes in school dramatics.

J.N. SHARMA Presents

NOBLE ART Productions'

DIL-KI-DUNIYA

Starring

MAZHAR KHAN

MUNAWAR SULTANA

and GITA BALI with

JASWANT + MADAN PURI

AGA JAN RAJPAL &

mrs. SUMAN

Music by PT. GOVIND RAM

Written by ZIA SARHADI

Photography SAJU NAIK

Recorded by ALLAUDDIN

Production Excuitives

ISHRAT JAFRI AGAJAN

PRODUCED & DIRECTED BY

Mazhar Khan

VAMAN K.V.

Running to Capacity Houses at

KAMAL *Bombay.*

AND

MINERVA, RIVOLI, IMPERIAL & NEW AMAR DELHI.

ly won freedom, or a part of the policy of inflation?"

NAGPUR. *Gangwani R. Lal.*

INDEED !

"I saw an R.K.O. picture at a morning show in the local "Ganesha Talkies" which is a newly-built theatre without the least notion of acoustics or of shutting out light. The percolating light all round made the screen dim and whatever sound emanated got lost in all directions leaving nothing to reach the ears of the eager film fans. It was more like a silent picture and that too with a hazy screen. It was a picture featuring Ginger Rogers and I came out as if I had eaten raw ginger. Is this not robbing the hard-earned money of us poor film fans?"

MYSORE. *A. N. Narayana Rao.*

AND YET !

"Your esteemed magazine was perhaps the only paper which launched a vigorous campaign against the construction of cinema houses and luxury buildings in these difficult days when thousands of people are passing the bitter winter nights without a roof over their heads. Housing for these teeming millions who have been cruelly and wantonly chased out of their hearth and home by political gangsters is the prime need of the present day.

"It is gratifying to note that your outspoken but candid pleadings did not go in vain. A few days ago Prime Minister, Pandit Nehru clearly stated in the Dominion Parliament that the Central and Provincial Governments would follow the policy of discouraging the indiscriminate use of cement and other materials for cinema 'palaces' and luxury buildings."

KASGANJ (U.P.)

B. M. Chakraverty.

MAKING HAY !

"I read with interest your article in March 1949 issue of "filmindia" under the caption "Suraiya, a risky packet". I think this should serve as an eye opener to our young and greedy film stars who for a few pieces of gold are not only becoming cheaper with the masses but are also losing the appeal of their art.

"Surely no one can portray different roles successfully in a number of pictures at the same time. Don't you think it's high time we should also introduce some system of star rationing on the lines of Hollywood?"

NEW DELHI. *M. P. Bhatia.*

NOT MONEY BUT ART?

"It was with great expectations and a joy absolutely new that I went to see 'Vellinakshatram' (Malayalam), the maiden production of Messrs. Udaya Studios, Alleppey, but regret to say that I was rewarded with nothing but sheer boredom and disappointment.

"It is really a pity that the picture produced in our own studio, in our own tongue and played by our own people could not reach the standard of even the second-rate Tamil pictures !

"Strangely enough the picture is directed by a German ! The producers have apparently failed in the selection of the artistes. They are trying to reap a big profit with a small investment.

"Kerala lacks nothing that is needed for film production. Nevertheless, her film industry is not going to flourish until and unless monied people come in and do something worthwhile."

KOTTAYAM. *P. E. Jacob.*

IT IS !

"In many theatres in Madras and other towns at the end of the picture when the National flag is flashed on the screen for a few seconds most of the spectators in the upper classes who are the so-called educated gentlemen get out of the hall, without standing in attention as a mark of respect. Is it not disrespectful on their part to do so?"

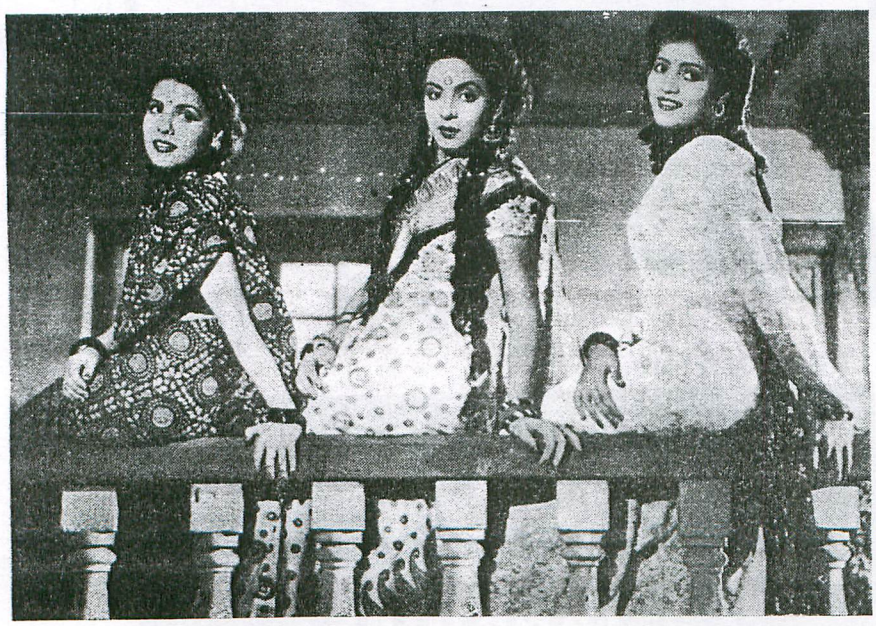
KAKINADA. *O. M. Venkatraman.*

PUBLICITY, EH?

"Can't something be done to check the uncivilized way of throwing money on the screen during an attractive song or dance? It is beyond any shadow of doubt that this is all pre-arranged by those interested in giving more publicity to the pictures. They depute their agents inside the cinema halls particularly in nine anna class for this purpose with the sole object of whipping up enthusiasm for the picture among the general public. But those concerned are living in a fool's paradise if they think that the public is more attracted by such tactics. On the other hand a large number of people becomes disgusted as the songs cannot be enjoyed fully with such interruptions.

"The owners of the cinemas in which such exhibitions are given also owe some responsibility in the matter as without their consent such things can never happen. They should turn out such persons from the auditorium immediately."

NEW DELHI. *Jai Parkash.*



Kishore Sahu presents his goods in a row in "Sawan Aya Re". Here they are Ramola, Sofia and the streamlined Mohana.

HANSTE ANSU

हंसते आंसू

FEATURING:

MADHU BALA ★ MOTILAL

WITH

GOPE ★ MIRZA MUSHARAFF & JANKIDAS

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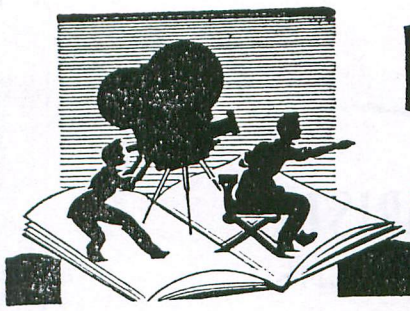


PICTURES IN MAKING

FILMISTAN LTD (Bombay)

"Shabnam" starring Kamini Kaushal and Dilip Kumar promises to be an exciting picture, the way both these popular lovers of the screen have been transferring romance to the celluloid under the direction of B. Mitra. Director Ramesh Saigal seems bent on making "Samadhi" not only an emotional epic but an artistic presentation, seeing that every little shot is planned and executed carefully.

Rehana, the heartache of the masses, is back on the sets again under her old master Santoshi who has named his new picture "Sargam".

Still another picture on the sets is under Najam Naqvi's competent direction and he is probably looking over old race cards to find it a name.

NATIONAL ED. & INF. FILMS LTD. (Bombay)

It is difficult to stop Mr. Goverdhandas Aggarwal from going ahead with his country-wide plans to produce and distribute short educational subjects for schools and colleges.

The prospectus of the National Education & Informations Films Ltd., which will be issued in the near future, offers a unique opportunity to small and big investors to toss their capital with profit and yet serve our country with badly needs mass education.

HINDUSTAN CHITRA (Bombay)

Believe it or not but the members of the Censor Board in Bombay have declared Kishore Sahu's "Sawan Aya Re" to be the best picture they have so far seen. And they see all the pictures coming to the screen. It is difficult to say whether they fell in love with Ramola or liked Kishore Sahu but the fact remains that "Sawan Aya Re" won the unanimous approval of the censors who have been troublesome lately.

Kishore doesn't want Ramola to go out of sight, so he has pulled her in again in "Rhim Jhim" and is worrying her all over again under the direction of Ramesh Gupta and Sushil Sahu. That is the other Sahu, likely to trouble us some day.

HALDIA NANDA PRODUCTIONS (Bombay)

Director Jai Kishen Nanda is quiet which means that "Singaar" is ready for release. Featuring the unavoidable Suraiya and the charming Madhubala, "Singaar" is reported to have become a rare treat for discriminating filmgoers. Nanda's next is "Mehfil", the story of which even Pandit Indra thinks to be exceptionally good.

NATIONAL THEATRES (Bombay)

It is not easy to stop Producer K. Asif once he gets going. Taking Dilip Kumar and Nargis and throwing in Sitara and Yaqub, this go-getter of a producer has almost completed "Hulchul" which is bound to create a sensation under S. K. Ojha's direction. Sajjad's music is already on the lips of many and "Hulchul" is likely to be a musical success in addition.

Asif is moving about in a mysterious manner these days and one wonders whether he is getting into a mood for his next, a story on Bhagat Singh, the martyr of freedom.

MANSAROVER PICTURES (Bombay)

Under the personal supervision of our leading lyrist, D. N. Madhok, "Khamosh Sepahi", the heartrending story of the unknown warrior, is fast progressing. Starring Nigar and Gope the picture promises to become not only a classic presentation of our freedom's struggle but also an eloquent tribute to the millions who gave their lives silently so that others may live in peace and harmony. Ram Kamlani wields the megaphone and is reported to have done a good job of it.

HIMALAYA PICTURES (Bombay)

Director Jagdish Pant is giving the final touches to "Nazrana", starring Kamini Kaushal, Geeta Bali and Kanu Roy.

Two more pictures "Naaz" and "Nazaqat" are being given their musical fare by Producer Gopal Singh

Kamini Kaushal is fast becoming our most popular star. Here she is in "Paras", a social story produced by Arora for All India Pictures.

NIGARISTAN
(INDIA) FILMS
PRESENT

GEETA BALI
RANDHIR • SOFIA
GULAB • KULDIP
RAM SINGH &
OM PRAKASH

★

BANSARIA

WRITTEN & PRODUCED BY
M. R. BHAKRI

DIRECTION:
RAM NARAYAN DAVE

MUSIC:
HUSANLAL BHAGATRAM

FOR PARTICULARS: NIGARISTAN (INDIA) FILMS GOBHAI COTTAGE
VARSOVA RD. ANDHERI.

Nepali and music director C. Ramachandra. The territorial rights for U.P., E. Punjab & Bombay for all the three pictures have been already sold.

AKASH CHITRA (Bombay)

Though his picture is named "Angrai", Producer-director K. B. Lall is certainly not relaxing in his efforts to make this new one a great hit. With Madhubala reaching new emotional heights "Angrai" promises to be another milestone in good direction and presentation.

Lall's next is "Hanste Ansu", a paradoxical theme with a pathetic background.

ALLIED ART PRODUCTIONS (Bombay)

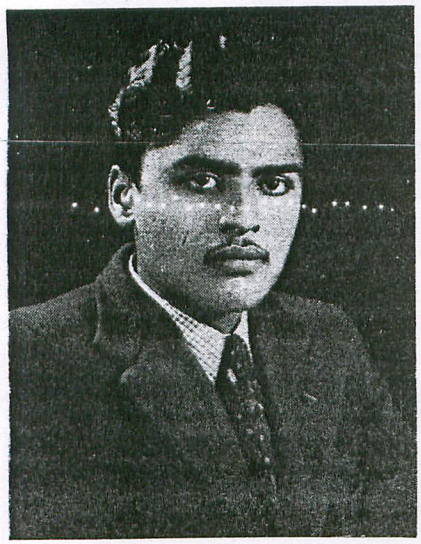
Music director Anil Biswas is straining all his musical talent to make "Haar Singaar" a really good melody melodrama. Featuring Madhubala and Dilip Kumar, this picture is expected to be ready very soon.

PRATIBHA PICTURES (Bombay)

Director Joglekar's "Sakhar Puda", a hilarious comedy in Marathi, produced by Mira Pictures, is drawing huge crowds at the Majestic. A sincere and hardworking man like Joglekar needed this success badly.

KULDIP PICTURES (Bombay)

These producers have a Punjabi picture, "Lachhi" ready in tins but unless they release it we won't know how cool it tastes. Their Hindustani social picture is called "Naach" and features Suraiya, Shyam and Wasti. Quite a bit of this picture has been shot.



Recruit G. A. Majid, Engineering student, B. 7, U.M.S. Hostel, Avanashi Road, Coimbatore, is 19, 5'-9", speaks Hindustani and Tamil and has played in school dramatics.

Suraiya, in her umpteenth picture, a social story called "Amar Kahani" produced by Kamal Kunj Chitra.

JUSTICE PICTURES (Bombay)

Nari Ghadiali is at it again with another stunt called "Hamari Kismet" with Shanta Patel, Agha and others. We only hope that this "Kismet" business brings in luck to Producer Jamnadas Parekh.

SUPER PICTURES (Bombay)

Nari Ghadiali is a wholesale merchant in stunts. He has another ready for thrills. It is called, "Billi" and features no less a person than our old favourite Nadia who made Wadia a producer.

The next of this company is named "Sipaiya".

FAMOUS PICTURES (Bombay)

"Bari Bahen", a social story featuring Suraiya and Rehman, has been drawing crowds at the Imperial.

The one on the set is called "Hamari Manzil" and is directed by O. P. Dutt.

GREAT ORIENT PICTURES (Calcutta)

The very first subject of these producers is an ambitious affair called "Azadi ke Baad". Let us hope it is not like "Apna Desh" which makes us ashamed of our country.

RATAN PICTURES (Bombay)

Producer-director M. Sadiq has at last completed "Char Din" featuring Suraiya, Shyam and Badriprasad. The picture took a pretty long time but then every Suraiya picture does. Only Sadiq did it earlier than others and is reported to have done it well too.

JAGAT PICTURES (Bombay)

Fed up with the junk several producers have been giving him, Lala Jagat Narain has himself taken to production seriously to meet the wishes of filmgoers.

His second picture, "Sunhere Din", starring Rehana, Nigar and Raj Kapoor, is actually on the screen at three cinemas in Delhi and is taking both crowds and applause.

The one on the set is called "Shair", a touching story of human emotions featuring the ever pretty Kamini Kaushal, Suraiya and Dev Anand. Chawla who is in charge of the megaphone has already made good progress with the picture.

NEW LIGHT FILMS (Bombay)

"Maang" a social story featuring Ramola, Wasti and Mubarak is fast getting ready under the smart direction of Saghir Usmani.

SANSAR MOVIETONE (Patna)

Taking Mumtaz Shanti and Sapru to lead a versatile cast, these people have just completed "Aahuti" or "Anokhi Qurbani" and hope to re-

Looking more charming than before Rehana makes "Sunhere Din" of Jagat Pictures, a picture of romance and entertainment.

lease the same all over India in the near future.

LIBERTY ART PRODUCTIONS (Bombay)

With fourteen songs and six dance numbers, all of which going through the censors without a casualty, "Lekh", a social story, featuring Suraiya and Sitara, is now ready for release. It is a musical with Suraiya crooning six good tunes.

ORIENTAL PICTURES (Bombay)

"Thes", an emotional theme, of which we have been hearing so much, is reported to have been completed at last by Messrs. Kedar Sharma and M. C. Varma. The picture introduces a new artiste, Kanwal Mehra, in the male lead.

VARMA FILMS (Bombay)

Under the able direction of Mr. H. S. Rawail, "Patanga", the maiden effort of these producers, is fast nearing completion. It features the irresistible Nigar with Yaqub, Shyam and Gope paying her court.

POPULAR INDIA PRODUCTIONS (Bombay)

Producer Ishwarlal Sharma has made an excellent choice in entrusting his maiden picture, "Ma-ka-Dil", to Director S. M. Yusuf. The story is written by Chaturbhuj Doshi and features Paro, Ullhas, Jaswant and Mirza Musharaff.

P. J. FILM UNIT (Bombay)

P. Jairaj, our popular artiste, has taken the plunge at last. He has become a producer and has called his first baby, "Poonam", a beautiful name for a thrilling story written by Bismil Peshawari. It is a romance of the moon and the ocean punctuated by human sighs and smiles. The cast is led by Nargis and Jairaj and supported by seasoned artistes like Bharat Bhushan, David and K. N. Singh. Let us wish Jai all luck. He will need it.

GOEL CINE CORPORATION (Bombay)

New-comers into motion picture production, these people have named their maiden picture as "Ankhen". It is a social story featuring Nalini Jaywant, Yashodhara Katju, Yaqub and Bharat Bhushan.

ALL INDIA PICTURES (Bombay)

Quick in the wake of his success with "Pugree", Producer P. N. Arora has begun the shooting of another social story called "Paras". The picture is directed by Anant Thakur and features Kamini Kaushal and Sulochana Chatterjee. The music is by Ghulam Mahomed while the screenplay is written by no less a person than Producer M. Sadiq.

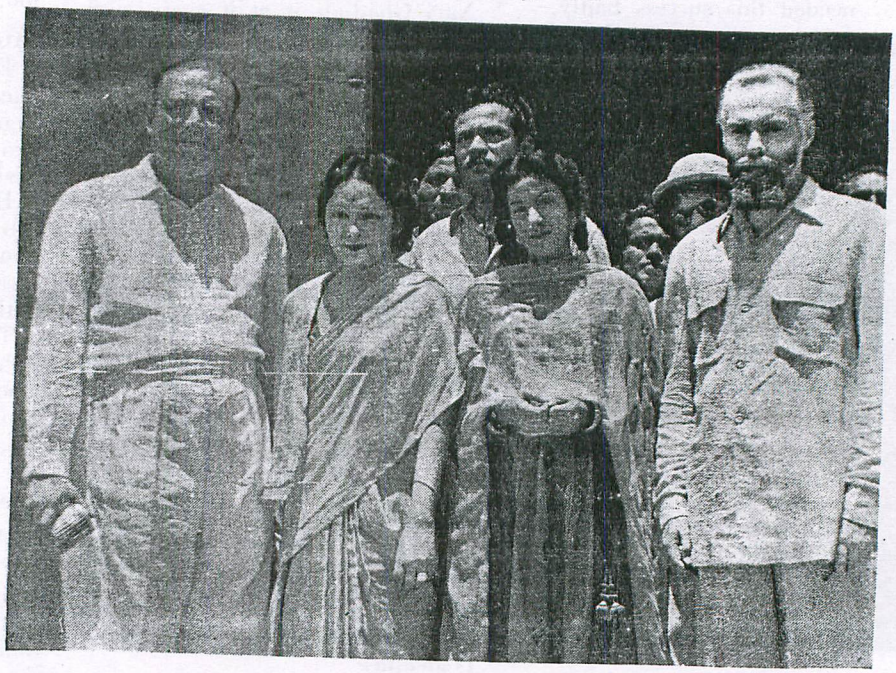
The world rights of this picture have already been sold to National Finance Corporation of India, Delhi.

MADHUBAN (Bombay)

Under the experienced direction of K. Amarnath, the maiden picture of this company, "Surajmukhi", featuring Rehana, Shyam and others, is already on the sets. Husnalal and Bhagatram are responsible for the attractive musical score.

SUPER PICTURES (Bombay)

Tired of turning out sausages under orders, Director Aspi has himself become a producer now and has planned a picture that will be both popular and provocative. It is called "Sipahiya" and features Madhubala, Yaqub and Husna Bano. The music is by C. Ramachandra and some of the lyrics are written by Hazrat Arzu Lucknawi, which means songs with a soul.



Devika Rani gives a hand to an old friend, Jairaj, by setting the cameras rolling for "Poonam". Here they are on the Muhurat day: left to right: Mr. Baburao Patel, Mrs. Devika Rani Roerich, Jairaj, Nargis and Mr. Svetoslav Roerich.

Printed by Archibald Pereira at New Jack Printing Works, Ltd., Globe Mills Passage, off Delisle Road, Bombay 13, and Published by him for "filmindia" Publications Ltd., from 55, Phirozshah Mehta Road, Fort, Bombay.

Goel Cine Corporation
PRESENT

ANKHEN
आँखें

Starring
NALINI JAYWANT, YAKUB
BHARAT BHUSHAN, YASHODHARA
KATJU, BHUDO ADVANI
and a new face yet to adorn the Screen
SHEKHAR

Produced & Directed by
DEVENDRA GOEL

Story
S. NAZIRUDDIN
(DAROGAJI — SHANA CELEBRITY)

Music
MADAN MOHAN
(COURTSEY FILMISTAN LTD)

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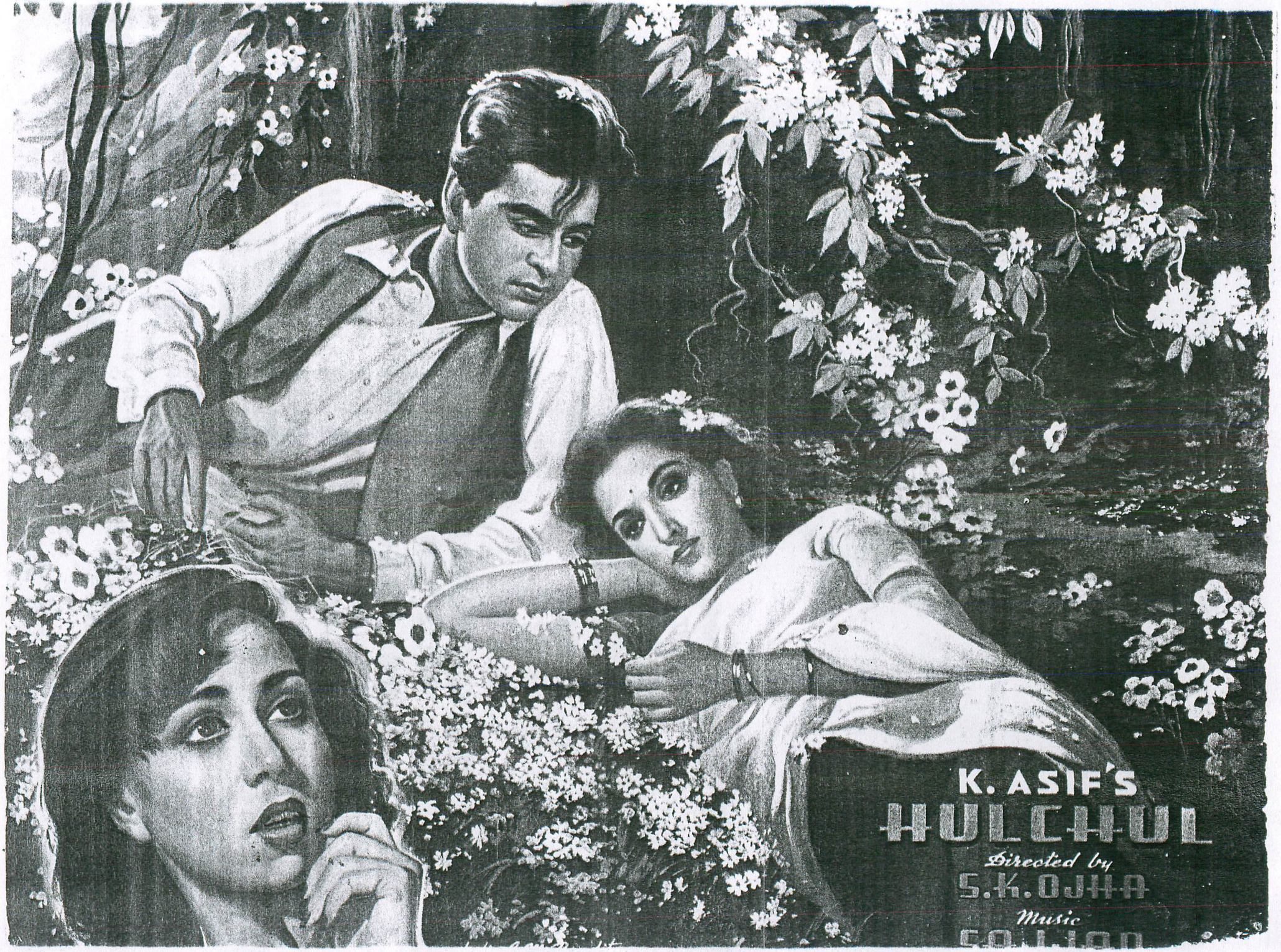
K. ASIF'S
HULCHUL
Directed by
S.K. OJHA
Music